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PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH
WITH THE CO-OPERATION OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND
AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

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THE CLASSICAL JOURNAL

Published by the Classical Association of the Middle West and South, with the co-operation
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of the Pacific States

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Editorial

THE PROPOSED AMERICAN CLASSICAL LEAGUE

In connection with the proceedings of the Classical Conference of the National Education Association at Pittsburgh, July 3, plans were adopted for the formation of an American Classical League. The purpose of this league, as stated in the first of four resolutions adopted at that time, is "to supplement and reinforce existing classical agencies and for the extension and improvement of classical education." The "existing classical agencies" naturally refer to the four well-known classical associations whose scope now covers the entire territory of the United States.

The second resolution concerns itself with the provision for a nominating committee of two to act with Professor West in selecting a temporary executive committee of nine. The purpose of the league is reiterated in the third resolution, which empowers this temporary executive "to prepare the program for a classical conference to be held next year in connection with the National Education Association, and to do whatever else shall seem best to them for the promotion of the cause of classical education."

The activities of the proposed league thus resolve themselves roughly into three classes: (1) the supplementing and reinforcing of existing classical agencies; (2) the preparation of an annual classical program in connection with the National Education Association; (3) the doing of whatever else shall seem best to them for the promotion of the cause of classical education.

There can be no possible question as to the desirability of an American Classical League, with its executive committee providing for an annual program in connection with a great national and not distinctly classical association; and taking cognizance of whatever else will promote the cause of classical education. In these reconstruction days, when war programs are being given up, we can hardly expect to resume the pre-war activities unchanged in educational any more than in the commercial and industrial fields. We have, therefore, need to organize all the wisdom we possess in order both to clarify our own purposes and marshal our forces to bring these to pass; and in general to see well to it that in aims and methods classical education does not lag behind in the general advance movement.

The only questions that need give us pause are: Is the proposed league necessary, in view of the four great classical associations, three of which are already of long standing? Can it, and will it, as one organization, do what the present organizations have not done and cannot be expected to do? Is there any danger that the league will rival or in any way clash with the work of the associations?

It will be for the associations themselves to consider these questions at their coming annual meetings and to decide upon their several relations to the league. In the meantime the pages of the *Journal* are open to all who may wish to express an opinion on either side of the discussion. We all need information and education in order to pass intelligently upon these questions when later they come up to us both for our individual and collective decisions.

THE CLASSICISM OF WALTER SAVAGE LANDOR

BY ELIZABETH NITCHIE
Columbia University, New York

A life of nearly four-score years and ten would naturally reflect many different phases of thought, and in the writings of one whose literary activity extended from his boyhood days to the year before his death we might expect to find a history of the development and progress in the literary ideals of his age. But in the case of Walter Savage Landor this is only partially true. There is little change to be traced in his work. What he was in childhood he remained until the day of his death, a classicist. Although like a Colossus he bestrides the Romantic period, publishing his first book of poems three years before the *Lyrical Ballads* appeared, and living to clasp the hands of Tennyson, Browning, Emerson, and even Swinburne, yet he is not primarily a Romanticist, but stands singularly aloof from many of the tendencies of the early part of the nineteenth century. Of the elements which make up the complex "spirit of the age" of Romanticism he reflects only a few. The cry of a "return to Nature" finds little response in him; the "renascence of wonder" is a phrase that he might not have thoroughly understood. Though a passionate man himself and interested in the portrayal of emotions in others, he was the least subjective of a subjective age.

It was mainly in two respects that he was a Romanticist: in his love of personal and political liberty and in his interest in the past. And these two sentiments are closely connected, for it was Greece's struggle for independence and Italy's fight for liberty which were drawing the eyes of the world to themselves and their history, and joining to their cause the ardent revolutionary spirits of England. With the names of Byron, Shelley, and Keats the thought of the land of Pericles is so intimately united that we cannot think of these great representatives of Romanticism without recalling at the same time their interest in the classics.

This love of Greece and Rome—of their history, of their art, and their literature—was part of the larger aspect of Romanticism to which is sometimes given the name “mediaevalism.” As men began breaking away from tradition they looked for something new and unfamiliar to furnish interest for their work. Southey turned to far-distant lands and wrote his *Thalaba* and his *Roderick*; Scott delved into the early history of his own country and produced the *Lay of the Last Minstrel* and *Waverley*. The interest in the classics was an outgrowth and development of this general and widespread interest in reanimating the past. It belonged to the later writers of the Romantic period rather than the earlier. We find none of it in Wordsworth till he wrote his *Laodamia* and *Dion*; Coleridge’s interest in the past is thoroughly romantic. But Byron’s love for “the isles of Greece, where burning Sappho loved and sung,” caused him to sacrifice his life for his adopted country. Shelley was imbued with the spirit of Greek mythology, and Keats, though in no real sense of the word a Greek scholar, gained through translations, classical dictionaries, and a close study of the Elgin Marbles that understanding of the Hellenic spirit which breathes in his “Ode to a Grecian Urn.” There was a steady growth in this love for the classics until it culminated in Tennyson, who found in the stories of Greece and Rome the most natural and appropriate subjects for poetry.

A mere glance at a list of the important Greek and Latin scholars of the early nineteenth century will reveal how widespread was the knowledge of and the interest in the classics. But it was a time not only of specialized classical scholarship, but of a genuine love for the literature of Athens and Rome, and familiarity with it, on the part of the general educated public. Cheap editions and translations of the classics were published and found a wide sale. The writers of the day were sure of speaking to understanding ears if they used a Latin quotation or a Greek allusion to enforce or illustrate a point. The classical side of a boy’s education received the greatest emphasis, and the ability to compose Latin verse was as much a requirement of the schools as the ability to construe Homer or Vergil. And Landor, as Sidney Colvin says, “is the one known instance in which the traditional classical education of our schools

took full effect and was carried out to its farthest practical consequences."

Yet in order to understand fully the classicism of the nineteenth century, including that of Landor, we must consider how sharp was the contrast between it and that of the age of Pope. To Dryden and Pope and Johnson it was the form, the technique, and the style of the Latin authors which appealed. A dead, imitative sort of classicism was the result. Pope wrote his "Imitations of Horace," and Dr. Johnson modeled his "London" and "The Vanity of Human Wishes" on the satires of Juvenal. But Landor and Shelley and Keats were inspired with the true Hellenic spirit, and ancient Greece was reincarnated in their work. Shelley created a new Prometheus, Keats gave new meaning to the myth of Endymion, and Landor has made Aspasia live again before our eyes.

Yet Landor, strong as is his affinity with the spirit of the age in his love for the classics, seems not to be in any sense a product of the age. It is almost as if he had been born in a period to which he did not belong. For his Hellenism is of a very different stamp from that of poets like Shelley or Byron, or of antiquarian scholars like Parr or Porson, or even of an artist like Keats. To Byron, Greece typified liberty, and his interest in her was his enthusiasm for a free people. To Shelley the literature and myth of Hellas furnished material for allegory whereby he could impress the truths of Godwinism upon others. But whereas we must look in *Prometheus Unbound* for the moral purpose, the significance underlying the Hellenic machinery of the drama, we need not trouble ourselves with such a search in reading *Pericles and Aspasia* or the dialogues between Epicurus and his pupils or between Marcellus and Hannibal. It is true that occasionally Landor spoils a dialogue by introducing allusions to contemporary politics, but in the main the words of the Greeks and Romans whom he reanimates are free from modern moral or political propaganda. An intimate sympathy with the life and spirit of the characters imbues them with a reality which no other modern has succeeded in producing. The impression conveyed is that Landor is for the time being Cicero, Tiberius, Aesop, or Lucian. True, he often voices his own opinions through

the mouths of his speakers. What earnest poet, novelist, or dramatist does not? But he is speaking in the terms of the theories and ideals of the golden age of classical antiquity, not the Romantic period of England. He does not make these old Greeks and Romans argue the cause of the perfectibility of man, or fulminate against the policies of the British crown. When Landor wishes to express his sympathies with Greece in her struggle for liberty he does so in his own person in an "Ode to Corinth" or an open letter on the "Revolution at Athens" contributed to the *Examiner*.

Landor was more truly an artist in his classicism than any of his contemporaries, except possibly Keats. While he felt, as did Shelley or Wordsworth, the call to be a poet, he felt none to be a prophet. He is singularly free from dogma. Although in this respect he most closely resembles Keats, yet he differs from him in that the younger poet felt more keenly the sense appeal of the external beauty of Greek myth and Greek art, and used them to spread his gospel of beauty and truth, whereas Landor, while fully appreciating this, was influenced more by the life and ideals of the actual men and women of past ages, their significance as a part of the universal scheme of existence. Keats, like a bee, gathered from the flowers of antiquity a sweetness wherewith to make his own honey; Landor, like a spring rain, sank into the classic soil and helped to make the flowers grow and blossom for the eyes of men, even becoming a part of them, the sap which flowed through their veins. No one could imagine *Endymion* to be the work of a Greek or Roman, but Elton has well said that the three dialogues from the Agamemnon story might be thought of as fragments translated from some lost old drama, dug up in a papyrus.

This may be due partly to the fact that Landor's scholarship was far greater than that of Keats, who had to get all his knowledge of Greek at second hand. Not that Landor is always consistently classic in thought and spirit, or always archaeologically correct. He was not a scholar like Dr. Parr, nor an antiquarian. There are some anachronisms and improbabilities in his work. His knowledge of Latin was wide and accurate, but his Greek scholarship was less unexceptionable. It was secured mainly

through the Latin, and his judgment, which was never influenced by the opinions of others, was sometimes prejudiced and one-sided. An instance of this is to be found in his attitude toward Plato. His was first-hand knowledge, for he spent many days in reading through the entire body of the writings of the great philosopher. But it was the faults and absurdities of his thought and expression which impressed him, not the virtues and sublimities, and the only results of his perusal of Plato are the severe attacks upon his style and his thought in the dialogue between Lord Chatham and Lord Chesterfield, and the picture of him as an absurd and pompous coxcomb in the conversation with Diogenes.

Not only was he sometimes at fault in his judgments, but often inaccurate in details. This was due to his method of work. As was said before, he was not an antiquarian. He did not pretend to write a book like Becker's *Gallus* and fill three-quarters of it with notes and appendixes to substantiate every detail of his picture of antiquity. Nor did he go to work in the manner of General Lew Wallace, who studied every inch of the topography of Palestine and every detail of the life and history of the Jews at the time of Christ before writing *Ben Hur*. Landor did not write in a library stocked with books of reference to which he could turn at need. He did not even study extensively about a person or period before writing. In fact his library was remarkably small for a man of letters. He gave away a book almost as soon as he had read it. But he did have an astonishingly retentive memory, and an unusually sympathetic intimacy with the past, which enabled him to reproduce the society of Greece and Rome with a vividness and reality which make any criticisms of inaccuracies in detail seem captious. After all it is not possible for the majority of writers to be infallible about the details even of modern life. It is the spirit which is the important part of any reanimation of past times, that which enlivens and vivifies the mass, rather than the dead letter of form and technique.

Landor said himself that he was particularly careful not to put into the mouths of his characters anything that history had assigned to them. The result is a new and individual interpretation of Greek or Roman thought, yet always one that is in harmony with

the time which is represented. So harmonious are speaker and language that one constantly finds himself wondering how a certain phrase was expressed in the original. Nor in the main is this effect produced by Latinisms or Grecisms in the English. Though he is fonder of long Latin derivatives than of short Anglo-Saxon words, these usually impart a dignity and sonorousness to his style suited to the subject which is being treated or to the character who is speaking. In *Gebir*, it is true, where he is imitating Vergil in style and manner, he introduces many awkward Latinistic expressions and clauses which are almost unintelligible to one who does not know the language, and in any case are a blemish in his lines. He errs chiefly in participial constructions such as, for example,

	Lamented they their toil each night o'erthrown,
or	
	He spake, and indignation sank in woe,
	Which she perceiving, pride refreshed her heart,
or	
	Him overcome, her serious voice bespake.

At times there occurs a use of a verb or phrase with a significance which is characteristically Latin and which therefore causes a feeling of difficulty, as, "I should rather have *conceived from you* that the wand ought to designate those who merit the hatred of their species," or "if you had not dropped something out of which I *collect* that you think me too indifferent." The use of "collect" in the sense of "understand" is marked archaic in the dictionary, but it is a very common meaning of the Latin verb *colligo*, especially in Quintilian. Again, we have such an expression as "the crown of laurel *badly cool'd* his brow," which is a clear echo of the idiomatic Latin use of *male*; or an instance of the Roman love of litotes, as in "no few," which recalls the common *non pauci*, or "Some, *nor the wealthier* of her suitors." He is somewhat too fond of Latin derivatives which are now considered rare, archaic, or obsolete, such as "propense," "discinct," "incondite," "intempesitive," or "libant"; and when such a collocation of them meets the eye as "thy versicolored and cloudlike vestuary, puffed and effuse," it seems imperative to pause for breath. But with a list like this and the mention of a certain obscurity in language due to his effort

after classic brevity and compression, we come to the end of the faults due to Landor's command of the ancient languages. For often the phrases, especially such as are essentially Greek, add to the classic spirit of the dialogue. For instance, Helena's words to Achilles, "Childish! for one with such a spear against his shoulder; terrific even its shadow: it seems to make a chasm across the plain," add a Homeric touch in their reminiscence of the *ἐγχεα δολιχόσκη* of the Achaeans. A similar effect is produced in the dialogue between Tibullus and Messala, where the older man cries to the poet, "Albius! that little girl is the delight of thy youthful years, and will be, I augur, the solace of thy decline," a prophecy which recalls Tibullus' own prayer,

Te spectem, suprema mihi cum venerit hora,
Te teneam moriens deficiente manu.

Landor's Latin propensities showed themselves very early, and he began writing Latin poetry almost as soon as English. This was part of his training in school, but he easily outstripped his mates at Rugby and composed verses for pleasure besides. Of these early days he wrote,

What golden hours, hours numberless, were squandered
Among thy sedges, while sometimes
I meditated native rhymes,
And sometimes stumbled upon Latian feet.

Unfortunately he sometimes turned his ability to use the language of Catullus and Martial in the wrong direction. When angry he betook himself to the Latin epigram and wrote bitter and scathing verses on his tutors, which in the end caused his rustication. His early friendship for Dr. Parr, Latin scholar and radical, was influential in forming his opinions both on the classics and on politics, for he spent many hours in his study, where, "with lisping utterance that suited so quaintly with his sesquipedalian vocabulary, he fulminated against Pitt and laid down the law on Latin from amid piles of books and clouds of tobacco-smoke." After leaving Rugby he passed two years under the instruction of Dr. Langley of Ashbourne, when he read Sophocles and Pindar and laid the foundation of his overwhelming admiration of the "proud complacency and

scornful strength" of the Theban, whose weighty brevity and exclusiveness he was eager to imitate. He went to Trinity College, Oxford, but was expelled from there too on account of a thoughtless prank.

All this time he had been writing steadily, both in Latin and in English, and in 1795 he published his first volume of poems, which contained a number in both languages and also a prose "Defensio," defending and advocating the use of Latin by modern writers. Except for its indication of his preference for Latin this was not a notable volume, for in diction and form he still showed the influence of eighteenth-century classicism. The next three years were spent in the study of the literatures of Europe, ancient and modern, with the exception of German. Of his stay during this time in Wales he wrote,

One servant and one chest of books
Followed me into mountain nooks,
Where, sheltered from the sun and breeze,
Lay Pindar and Thucydides.

Milton too must have accompanied him, for he was early a lover of his great classical predecessor, though far from an imitator of him.

The immediate fruit of these three years was *Gebir*, published in 1798, the same year in which the *Lyrical Ballads* appeared. It has little in common with them, however, being, like Southey's narrative poems, an epic on a "romantic theme with classical or at least unromantic handling." He hesitated at first whether to write it in Latin or English, but finally decided upon the latter, though a few years later he published a Latin translation of it. In 1802 appeared *Poems*, by the author of *Gebir*, which contained more Latin lyrics as well as "Chrysaor," an epic on the theme of the struggle between the gods and the Titans. The *Simonidea* followed in 1805-6, and two Latin odes in 1810. About this time he began work on his *Idyllia Heroica*, which was really the occupation he most enjoyed. He found relief from his troubles with his wife, his Welsh neighbors, and his publishers, not only in these but in writing epigrams and polemic poems as he had in Rugby days. The *Idyllia Heroica* was finally published at Pisa in 1820, and

"contained the carefully matured fruit of all his Latin studies and exercises during many years past." In this volume was an essay in Latin prose, "De cultu atque usu Latini sermonis."

From this time on Landor was engaged in the greatest of his prose works, the *Imaginary Conversations*, the first volume of which was completed in 1822 but not published until 1824. This contained only two classical dialogues, both of them Greek, but in the series which followed at varying intervals more were added, until, of the entire number of "imaginary conversations," about one-fifth are put into the mouths of Greeks or Romans.

In 1836 appeared *Pericles and Aspasia*, a series of letters written by them and other famous persons of the golden age of Greece, and by Cleone, a friend of Aspasia, who lived in her old home, Miletus. Some Latin poems contributed to the *Philological Museum* and prose criticisms on Theocritus and Catullus published in Mr. Foster's review represent a part of his classical work at this time. But he was chiefly occupied in preparing a collected edition of his works, which was published in 1846. This contained, as new material, beside some additional conversations, the *Hellenics*. These were partly verse translations of some of his Latin *Idyllia* and partly other idylls written originally in English. The next year he published a collection of his Latin poems entitled *Poemata et Inscriptiones*, by *Savagius Landor*, as well as a second edition of the *Hellenics*.

His last days at Florence were saddened by neglect and social ostracism. But he found pleasure in teaching Latin to his young American friend, Miss Kate Field, and in writing more verse and prose, Latin and English. Garibaldi was his special hero at this time, as Washington had been in his early life, and he wrote several political odes in Latin. In 1853 was published a volume entitled *Last Fruit off an Old Tree*, but the end was not yet. The real "last fruit" was gathered in 1863, when the *Heroic Idylls* appeared, just one year before his death. It was a volume of verse, partly Latin but mostly English, some of it old material. But there were half a dozen new verse dialogues on classical subjects, some of them the very best of his work of this kind, a remarkable achievement for a man of eighty-eight.

This is a long list of poetry and prose, representing in various forms Landor's love for Greek and Latin. Nor is it exhaustive, for we find indications of this interest in other works than those which purport to be on classical themes. Two of the dialogues in the *Pentalogia* are from the story of Orestes; Lord Chatham and Lord Chesterfield talk of Plato; Southey and Porson, Abbe Delille and Landor, and many others discuss in their imaginary conversations the ancient authors.

Among all the things that he wrote Landor's own favorites were his Latin poems. These are of course the least read today, but they are worthy of notice and admiration. They are as varied in subject as in meter and show skill in the handling of both. It is remarkable that the work of a modern should be so independent and individual, yet so essentially Latin. There are reminiscences at times of Horace, as in the phrase, "Felix sorte tua," or of Vergil, as in "satque superque dedit." But he is more free from such echoes than are the Latins themselves, a considerable portion of the commentaries on whom are occupied with references to parallel passages in other authors. Though not entirely free from slips in grammar and prosody he is in general careful and accurate in the handling of his meter. He is, for instance, quite Ovidian in the management of the elegiac distich, observing almost invariably the rules for the dissyllabic ending of the pentameter and the penultimate caesura. Quite in the style of Ovid too are his little tricks of balance of the two halves of the lines, as for example,

Arripite arma, duces! arripite arma, viri!

or

Quod pueri discent, discere vellet avus.

But aside from this correctness of form, his Latin verse has the merits of vigor, spontaneity, and sincerity. It is more subjective than his English verse, for he preferred the Latin for the expression of his most intimate thoughts and emotions. Latin was in reality a second mother-tongue to him, and he was as much at home with it as with English. Late in life he said, "I am sometimes at a loss for an English word, never for a Latin." In his prose essays he pleaded strongly for the use of Latin in modern times and showed

by his own style how noble a vehicle of expression it could be made. His Latin prose is dignified, forceful, and varied. A good example of it is to be found in a sentence from the "*Quaestio quamobrem poetae Latini recentiores minus legantur,*" which at the same time expresses his attitude toward the modern use of the language: "*Leves homines ille sermo Romanus noster arcebit severitate sua, comprimet vi feroces, garrulos compescet maiestate: caveamus ne langueat, obtorpescat, contiscat.*"

The English poems are quite different from those of his contemporaries. It has already been said that he was the least subjective of the Romantic poets. This is probably due to his manner of looking at life, which was essentially Greek and therefore objective, for the Greeks regarded the problems of existence in a singularly impersonal fashion. This is undoubtedly the reason for the contradiction between his passionate nature and his poetry, which expresses the charm of a placid life. It is not insincerity or affectation, but merely a result of his ideals, which are aesthetic rather than moral. Some of the lyrics remind us of Catullus, others of Horace, with their lesson of "*aurea mediocritas,*" and the ode addressed to Joseph Ablett is in tone and manner very similar to the Horatian epistles. One little poem is so strikingly like a lyric by Sappho that the first four lines of it will bear quoting for the sake of comparison. Landor's lines are as follows:

Mother, I can not mind my wheel;
My fingers ache, my lips are dry.
Oh! if you felt the pain I feel!
But oh, who ever felt as I!

This lovesick maiden recalls at once the girl whom Sappho makes to say,

Oh, my sweet mother, 'tis in vain,
I cannot weave as once I wove,
So 'wilder'd is my heart and brain
With thinking of that youth I love.

Landor was a master, especially in his poems to Ianthé, of these "exquisite eidyllia, those carvings, as it were, in ivory or gems, which are modestly called Epigrams by the Greeks."

Although an ardent admirer of Milton, Landor's classicism is not at all like that of the author of *L'Allegro*. In the first place Landor never mingled Christian and pagan elements so inextricably as Milton did in *Comus*. Classic myth to Landor was not a part of a man's everyday vocabulary, clamoring to be used whether it sorted with the subject that was being discussed or not. He reserved it for the themes to which it belonged, for the *Hellenics* and *Heroic Idylls*, and kept his English poems remarkably free from the classic jargon which had been so popular in England in the eighteenth century. Even in the short lyrics scattered through *Pericles and Aspasia* he shows his understanding of how unsuitable classical allusions would be. For the pages of the melic poets of Greece are almost as lacking in references to mythology as those of a modern poet, save for the simplest and most natural mention of Zeus or Aphrodite. It was the Alexandrians and their Roman imitators who packed their lines with the most obscure kind of references. Landor fittingly makes no attempt to copy them, but takes for his examples Sappho or Anacreon.

Although *Gebir* is neither Greek nor Roman in theme, it clearly shows in its form and phraseology the effect of Landor's Latin affinities. It begins in true epic fashion, "I sing the fates of Gebir," and the hero seems a reflection of Aeneas, and his visit to the underworld is undoubtedly a reminiscence of the sixth book of the *Aeneid*. The Latin constructions which occur have already been spoken of, and there is also a striving after Latin brevity. Notice, for instance, the compression of the lines,

Whate'er it be
That grieves thee, I will pity, thou but speak,
And I can tell thee, Tamar, pang for pang.

Sometimes the result of this compression is confusion and obscurity, especially in regard to the antecedents of the personal pronouns. One feels that if he had been writing in Latin the explicit *ille* or *hic* would have made all clear. The poem, however, with all its faults has dignity and power and has found favor with critics like Shelley and Southey. Of Gebir's speech to the Gadites, Southey said, "A passage more truly Homeric than the close of this extract we do not remember in the volumes of modern poetry."

In the unpublished lines entitled "An Apology for the Helenics," Landor wrote,

None had yet tried to make men speak
In English as they would in Greek.

This seems to be exactly what he has tried to do and succeeded in doing in the *Classical Dialogues*. Enough has already been said in general about his power to reanimate the past. "A great creative master of heroic sentiment," Sidney Colvin calls him, and Elton speaks of his "genius for uttering heroic emotion in the ancient way." It remains only to speak of some of the individual conversations—of the dramatic simplicity of the shorter dialogues, such as "Marcellus and Hannibal" or "Tiberius and Vipsania," over which Landor shed tears as he wrote; of the charm of "Aesop and Rhodope" or of "Epicurus, Leontion, and Ternissa," Landor's own favorite; of the dreariness of the discussions in "Demosthenes and Eubulides," which is spoiled by the effort, unusual for Landor, to introduce an attack on Canning; of the Roman dignity and impressiveness of the colloquy of the two Ciceros. His usual fault of a compression too great for clarity is to be found, but nowhere is there better expression of the glory of Greece than in the dialogue between Pericles and Sophocles, or of Roman pride and the spirit of conquest than in "Marcellus and Hannibal" and "Metellus and Marius." In the dialogue with his brother, Marcus Tullius Cicero says, "If wiser men than those who appear at present to have spoken against my dialogues should undertake the same business, I would inform them that the most severe way of judging these works, with any plea or appearance of fairness, is to select the best passages from the best writers I may have introduced, and to place my pages in opposition to theirs in equal quantities. . . . Take a whole conversation, examine the quality, the quantity, the variety, the intensity, of mental power exerted. I myself would arm my adversaries, and teach them how to fight me." It is impossible not to feel that in these words Landor is sounding a challenge to the critics. It is good and safe advice for him to give, for in general his dialogues would not suffer by comparison. It is impossible to make any word for word, line for line, or thought for thought

comparison, but we can set opposite in our minds the picture that Landor draws and that which we gain from ancient sources, critical or autobiographical. We feel sure that we are listening to the Cicero who wrote on "Friendship" and "Old Age," the Cicero of the letters and the dialogues. We recognize in the Tibullus who greets his patron Messala the calm, generous, kindly poet who voiced in his elegies his love for simplicity of life and sincerity of worship. Only in Plato do we find a portrait not in harmony with that which he paints of himself.

Pericles and Aspasia is different in type and quite unique in plan. It has been called "an extended Imaginary Conversation," but it is more than that. In the reconstruction of the society of the Age of Pericles, in the portrayal of the characters of Aspasia and Cleone, in the intimate tone of their correspondence, and in the criticism of Greek authors and the imitation of them in the lyrics, epigrams, and dramatic fragments which are scattered through the letters, Landor found room to express all he had ever known or imagined about the golden age of Greece. Nowhere in modern literature can we find anything to equal it in sympathetic interpretation of antiquity. Upon laying down the book we feel that we have been reading a real correspondence between real persons—humor, personalities, comment on current literature, dull passages, and all. Especially is this true of the earlier letters, which are remarkably spontaneous and natural. At times the wits and sages of Athens do speak rather too much like Landor himself or with the pomposity of Dr. Johnson, and the attempt to reproduce the public speeches of Pericles in the style of Thucydides is the least successful portion of the book. Occasionally we hear the modern speak, as in the passages that purport to be prophecies of achievements of future ages, as for example when Pericles speaks of the future of astronomy: "We none of us know, but Anaxagoras hopes that, in a future age, human knowledge will be more extensive and more correct; and Meton has encouraged us in our speculations. The heavenly bodies may keep their secrets two or three thousand years yet; but one or other will betray them to some wakeful favorite, some Endymion beyond Latmos, perhaps in regions undiscovered, certainly in uncalculated times. Men will know

more of them than they will ever know of Homer." But the very shock that a passage like this causes is a proof that usually Landor has caught the true Hellenic spirit. The impetuous Alcibiades, the noble and generous Anaxagoras, the clever and quixotic Socrates, as well as many other men great in history and literature, appear in these pages against a background of Greek life which in its details—though, as has been said, some inaccuracies may be found by the patient archaeological delver—is remarkably real and vivid.

But the gems of the whole book are the three dramatic fragments which Aspasia writes on the story of Agamemnon for the perusal of her friend Cleone. They show Landor's classicism at its best, in the fulness of their Greek spirit and in their independence and individuality of treatment. They may profitably be put beside the work of the great Greek dramatists and compared with it. The differences in the actual course of events are not important, for Landor simply adopts the custom of the Greek dramatists, who felt at liberty to alter the story to suit their own dramatic purposes. The change in character portrayal is also an aspect of this same thing, for the Electra of Aeschylus is entirely different from the Electra of Sophocles or of Euripides. In the *Coephoroi* she is represented as urging at first the death of her mother, and thus addressing her father's spirit,

I, father, ask this prayer, that I may work
Aegisthos' death, and then acquittal gain.

But she is comparatively colorless, and after the recognition scene with Orestes she disappears from the action entirely. In the *Electra* of Sophocles, on the other hand, she is a woman of strongly marked character, possessed by no thought save that of revenge. Through the whole action of the drama she remains the foremost character, eager at first when she thinks her brother is dead to carry out the scheme of vengeance upon Clytemnaestra and Aegisthos herself, urging on Orestes to the murder, pitiless and unsoftened by her mother's cries, sending Aegisthos to meet his fate with the exhortation to Orestes, "Slay him outright."

The Electra of Landor is no such spirit of vengeance. Although the delineation is thoroughly in accordance with classic ideals, she

is more of a true flesh-and-blood heroine than those of Aeschylus or Sophocles, or even of "Euripides the human." Let Aspasia herself tell of the new conception:

Had I openly protested that the concluding act of *Agamemnon*, the *Electra* of our tragedian, dissatisfies me, he alone of the Athenians would have pardoned my presumption. But *Electra* was of a character to be softened rather than exasperated by grief. An affectionate daughter is affectionate even to an unworthy mother; and female resentment (as all resentment should do) throws itself down inert at the entrance of the tomb. Hate with me, if you can hate anything, my *Cleone*! the vengeance that rises above piety, above sorrow; the vengeance that gloats upon its prostrate victim. Compunction and pity should outlive it; and the child's tears should blind her to the parent's guilt. I have restored to my *Electra* such a heart as Nature had given her, torn by suffering, but large and alive with tenderness. In her veneration for the father's memory, with his recent blood before her eyes, she was vehement in urging the punishment of the murderess. The gods had commanded it at the hands of their only son. When it was accomplished, he himself was abhorrent of the deed, but defended it as a duty; she in her agony cast the whole on her own head. If character is redeemed and restored; if Nature, who is always consistent, is shown so; if pity and terror are concentrated at the close; I have merited a small portion of what my too generous *Cleone* bestowed upon me in advance.

And has she not done so? Look at the closing lines of the fragment on the death of *Clytemnaestra*.

<i>Orestes (returning):</i>	She slew Our father; she made thee the scorn of slaves; Me (son of him who ruled this land and more) She made an outcast—Would I had been so Forever! ere such vengeance—
<i>Electra:</i>	O that Zeus Had let thy arms fall sooner at thy side Without those drops! list! they are audible— For they are many—from the sword's point falling, And down from the mid blade! Too rash <i>Orestes</i> ! Couldst thou not then have spared our wretched mother?
<i>Orestes:</i>	The gods could not.
<i>Electra:</i>	She was not theirs, <i>Orestes</i> .
<i>Orestes:</i>	And didst not thou—
<i>Electra:</i>	'Twas I, 'twas I, who did it; Of our unhappiest house the most unhappy! Under this roof, by every God accurst, There is no grief, there is no guilt, but mine.
<i>Orestes:</i>	<i>Electra</i> ! no! 'Tis now my time to suffer. Mine be, with all its pangs, the righteous deed.

His classicism finds expression in another form in the *Hellenics* and *Heroic Idylls*. Some of the latter, and the least spontaneous of them, are translations of his Latin *Idyllia Heroica*; the others were written originally in English. They are of various kinds, some in the shape of dialogues in verse, some blank-verse narratives, some in rhymed tetrameters, and there is one which tells no story but is a plea to mankind to aid in bringing about the liberty of Greece. Each is a jewel perfect in itself, some, like "Chrysaor" or the "Hamadryad," marvelously cut and flashing with a thousand lights; some, like the "Death of Artemidora," gleaming with the rich yet simple luster of a pearl. They again follow no models, ancient or modern, yet the spirit of them is that of the idyllic charm which breathes from the poetry of Theocritus, Moschus, and Bion. In their restraint and severity of beauty, as well as in the graceful flow of the language, they are thoroughly Greek. We see recurring again and again Landor's favorite themes—the Trojan cycle, the story of Iphigenia. Though "Chrysaor" is something quite different from the others, a poem on political liberty in the style of Shelley or Keats, the rest have no modern touch. As we compared the Agamemnon fragments with Aeschylus and Sophocles, so we may compare the "Menelaus and Helen" idyll with a similar episode in Euripides' *Trojan Women*. Here the resemblance is very close, especially in thought and feeling. There is a difference in form, for Landor stages the meeting with Menelaus and Helen as the only actors, whereas Euripides can picture Menelaus' struggles with himself in the words of Hecuba or the leader of the chorus. In the *Troades* it is more in what he does not say than in what he says that we find the emotions that are expressed in words in Landor's dialogue. In this case Landor certainly has not equaled the Greek reticence and brevity. But it is the same Helen, "gentle and unafraid," of whom Hecuba warned Menelaus,

Only fear to see
Her visage, lest she snare thee and thou fall!
She snareth strong men's eyes, she snareth tall
Cities; and fire from out her eateth up
Houses. Such magic hath she as a cup
Of death!

and who, in Landor's fragment, by her beauty reminded the son of Atreus of the time when he brought her home a bride,

She looks as when I led her on behind
The torch and fire.

She of whom the leader of the Euripidean chorus said,

The sweet soft speech, the hand
And heart so fell: it maketh me afraid,

speaks in the same accents as the woman whose

voice is musical
As the young maids' who sing to Artemis.

In the modern poem we see the efforts of Menelaus step by step to resist the enchantments of Helen, as we do those of Achilles in Landor's dialogue, "Achilles and Helena." But in Euripides the king seems obdurate to the very last, but there are indications that her pleading, her beauty, and her suppliant position are not without their effect, for the chorus bid him "Be strong, O King," and Hecuba feels it necessary to urge him to "remember them she murdered." Thus in spite of differences in detail this is closer to a classic original than anything else which Landor wrote.

Landor was not known as a literary critic. A few critical articles contributed to Mr. Foster's review made up the sum total of his formal efforts in this direction. But scattered through all his works, especially his *Imaginary Conversations*, the *Pentameron*, and *Pericles and Aspasia*, are bits of criticism of authors ancient and modern. Not always was he just, as has already been seen in connection with his opinion of Plato, but he is often remarkably felicitous, not only in his judgment of an author but in his expression of it. In one short sentence he sums up the two sides of Euripides—the author, "the human with his droppings of warm tears," and the man, the "cold hater of his kind"—when he says, "Euripides writes tenderly, but is not tender." Equally epigrammatic is "The graceful and secure mediocrity of Xenophon," or, in regard to the use of the elegiac meter, "In Ovidius it gambols, in Tibullus it murmurs like the ring-dove." Needless to say his favorite authors were classic ones, Homer, Pindar, and Ovid hold-

ing prominent places in his affections. Of modern writers he admired Milton most of all. Wordsworth's "Laodamia" appealed to him more than any of the rest of his work. He considered the battle scene in *Marmion* worthy to rank with three other pieces of epic narrative, the first book of *Paradise Lost*, the contention between Ulysses and Ajax in Ovid's *Metamorphoses*, and the colloquy of Achilles and Priam in the *Iliad*. He refused to grant that Keats's style had come within the boundaries of Greece, declared Tennyson's "Morte d'Arthur" was Homeric, rivaling some of the greatest passages in the *Odyssey*, and considered Browning a very great poet, but wished that he would "Atticize" a little.

But Landor's classicism was not confined to things literary. His ideals, philosophy, and attitude toward life were largely those of antiquity, partly Greek and partly Roman. It was his constant effort to harmonize duty and desire that was essentially Hellenic, and his high, stern standards of nobility of character which caused Carlyle to exclaim, "The unsubduable old Roman!" I have already spoken of his purely objective attitude toward the problems of existence that was so typical of the ancient mind. Quite pagan were his ideas of personal righteousness and high-mindedness, which were almost totally unconnected with any thought of Christian service or devotion to others. And these old Roman virtues he not only practiced himself but expected to find in everyone with whom he came in contact; according to his ideal everyone should be a Scipio or a Brutus. It was his expressed aim to walk "with Epicurus on the right hand and Epictetus on the left." And there are touches of Epicureanism in his poems and elsewhere. The poem and greeting sent by Cleone to Aspasia on her birthday contain the essence of this philosophy, especially in the last sentence, "Sweetest Aspasia, live on! live on! but rather live back the past!"

To take this last from its surroundings and use it as the text of this paper is too great a temptation to be resisted. For this is exactly what Landor did; he lived on, but lived back the past and made others live it back as well—not the past of his own life, but the past of the life of the world. Nor is this confined to antiquity. His historic imagination is just as vivid when applied to the Middle Ages or to more recent conditions in England itself as when at

work on the scenes of ancient Greece or Rome. He was not an antiquarian, turning back to the fifth century before Christ from the nineteenth century after, but he belonged to the time of which he wrote; his life began, not in 1775 A.D., but in the Homeric age, growing and developing with the growth and development of the world and taking a vital and active part in the life of every period in every land. He is something more than a scholar, more than a historian, or more than a writer of drama or fiction. In him the living qualities of them all were fused and molded by the spirit of Rome on her seven hills and of Athens, the violet-crowned.

Doubtless he was more of a Roman in knowledge and scholarship but more of a Greek at heart. His Hellenism was a part of his inmost nature, a species of worship, and "in the very heat and fury of romantic predominance, Landor kept a cool chamber apart, where incense was burned to the ancient gods."

And through the trumpet of a child of Rome
Rang the pure music of the flutes of Greece.

JUNIOR HIGH-SCHOOL LATIN; ITS PLACE IN WAR-MODIFIED EDUCATION¹

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"To be or not to be, that is the question." In this day of "vocational guidance" and the call of the "practical" (which I sometimes think is more like the "Call of the Wild"), when the pendulum is swinging from the extreme classical training of fifty years ago to the other extreme of vocational training and so-called practicality, many parents, business men, and even teachers are announcing in no uncertain terms that they are "from Missouri," and they herald abroad their incredulity with regard to all things in general and Latin in particular. It rests with the Latin teachers of the country to do the required "showing," or to dodge as gracefully as they may the swinging pendulum. And that is right. If they cannot give a reason for the faith that is in them, then is it not faith but tradition and superstition, be the subject Latin or religion. If on the other hand they show their children to be better grounded in "language sense" and equipped with a better working vocabulary and a clearer and more fundamental understanding of their own language, then they have a rightful place under the sun and are not mere cumberers of the earth.

I am a teacher of English. I believe that I am teaching English through the Latin in a better way than I can possibly teach it in any other. I hope to show in this paper that if we are really to make the most of our Latin, if we are to make it worth the time we spend on it, we must begin at the logical beginning and correlate the fundamental Latin with the English from the beginning of technical language work in the seventh grade. How many times have we heard, how many times have we ourselves said, "I really learned my English grammar from my Latin." Why wait then

¹ Read at the Classical Conference of the National Educational Association at Pittsburgh.

till high school for the key which is to open the minds of the children to a real understanding of their own and other languages? My little artist of Grade VII-1 grasped the idea in a clever cartoon: a child stands before the closed door to all languages, with the key—"Latin"—just out of reach; getting on a box which she calls "good work," however, she reaches the key! Verily, unto babes has it been revealed, though hidden from the wise and prudent! With this introduction let me tell you "how I do it."

In Grand Rapids we are teaching Latin in the seventh and eighth grades of three schools; in two of these the children who have good marks in English, and who *choose* the Latin, comprise the Latin class of Grade VII-1, beginning in September. No new class is begun in February, so the February class has no opportunity for Latin before high school. The weaker ones are weeded out at the end of the year, leaving a picked class of the best language pupils for the eighth-grade Latin. I confess that there are times when my soul longeth for one such class, just to see what I could do with it! At Sigsbee, however, we do not feel that so important a subject should be left to the discretion of children; the question is settled for them, and there is no quibbling. Beginning with Grade VII-1 every child in the regular school work, with the exception of those entering the school in Grade VIII-2, takes Latin. Children in Grades VII-2 and VIII-1 coming from other schools are "coached up" in their Latin—hard for them and not particularly easy for me, but this is accepted as one of the necessary difficulties along a new trail and is by no means unsurmountable. I have two half-hour periods each day for this work, and am always ready to give help after school hours. It is not easy work. There are children with no "language sense," just as there are those who cannot grasp mathematics, but without exception I have found that the child who proclaims that his poor language work is due entirely to the difficulty of Latin is equally dense in straight English and often looks back with longing to the kindly "endings" which helped him to locate the elusive objects, subjective complements, adjectives, and the active and passive verbs. But the main difficulty, in my experience, is not in the child, or the subject, or the lack of trained teachers, but the utter lack, up to this time,

of a suitable textbook. Good high-school texts for beginners are few and far between, but for seventh- and eighth-grade Latin, where the English and Latin should be correlated in every lesson, they simply do not exist. (For that matter, how many English grammars and "principal-supervisor-normal-trainer arranged" courses of study are not better fitted for the comprehension of a college postgraduate than that of the children upon whom they are inflicted?)

"You are too big a man, Mr. King," said one of his friends to my Greek teacher at college, "to stay here in this little town teaching Greek."

"Bless your heart, man," came the answer, "I'm not teaching Greek alone; I'm teaching boys and girls!"

In that spirit I have undertaken my "Latin in the grades," and because I could find no text written by a *teacher of children* and therefore adapted to *children*, I chose one which I could use as a background, and with that in their hands I have supplemented and fixed over and contrived, in order to give my children an understandable Latin foundation for the English required in the grades; and I have also made it possible for the child of average intelligence to survive that fatal first year of high-school Latin. (Parenthetically, I want to ask why so much more is crowded into that same first year than the average child can assimilate? Is it fair to the Latin to require so much that only the brightest of the class can get through creditably, while some schools boast of the "high standard" which causes from 30 to 50 per cent of the class to fail? With grade preparation it is quite within reason; without it the mortality in ninth-grade Latin is unavoidable.)

A child's power of concentration on one subject is limited, and I plan, therefore, as much variety as possible. In Grade VII-1 I cover:

1. Pronunciation (taught at first from familiar quotations, counting, Pater-noster, etc.—rules later)
2. The simple sentence
 - a) Parts of speech
 - b) Analysis—subject, predicate, object, subjective complement, indirect object, phrase, adjective, genitive and adverb modifiers, vocative
3. The first-declension noun

4. The verb in *-t* and *-nt*
5. The agreement of adjectives
6. The beginning of the second declension

(The grouping of my outlines is very differently arranged in actual teaching, the reviews doing the logical summing up of the separate topics as I present them in this paper.)

In this grade the analysis is of very simple sentences, both English and Latin, and many sentences are given in illustration, with frequent reviews to "clinch" the various constructions. Remember, it must be over and over with a child—"seventy times seven," and then many times—if the principles of analysis and declension are to be thoroughly grounded. Here I am hindered by the time it takes to copy from the blackboard, or to make mimeograph copies of, all these exercises, but it is the best I can do with the material in hand.

It has been most interesting to see how case and verb endings help the child's reasoning powers; to note the real thinking which decides whether an *-ae* ending is genitive or dative singular, or nominative or vocative plural; to be sure of the subject necessary for a verb in *-t* or *-nt*; to make the choice of words in a translation. A child who can hold his own against fellow-pupil, teacher, or superintendent even, in a fine grammatical distinction has gained something worth while for his whole life, and I encourage individuality and argument in every possible way.

Beginning with Grade VII-2 the English grammar is used for reference and illustration. All through my supplementary work I am careful to introduce no construction that has not been thoroughly presented with rules and explanations, a practice which is not generally followed in English grammars, so that care must be used in the selection of illustrative English sentences. The class in Grade VII-2 follows this outline:

1. The second declension complete
2. Declension of adjectives
3. Sentences
 - a) Simple, compound, complex
 - b) Declarative, interrogative, imperative, exclamatory
4. The verb
 - a) Present tense—*sum* and first- and second-conjugation verbs
 - b) Transitive active, intransitive, copulative

5. Nouns—appositive, dative modifiers
6. Pronouns—personal, possessive adjective, *is, ea, id*.
7. Adjectives—kinds, comparison (in English), nine irregular adjectives
8. Adverbs
9. Parsing—nouns, pronouns, adjectives, adverbs

Along with all this detail of technical rules, declensions, and parsings are all sorts of memory exercises, sentences, stories, and dialogues to keep up the interest. The work is confined to the simple sentence in Grade VII-1, thus establishing "sentence sense." In VII-2 easy compound and complex sentences are introduced, and a continual drill on vocabulary and derivations, as well as on rules and declensions, is kept up. My children are taught that half of their Latin depends on vocabulary and declensions, a fourth on rules, and the remaining fourth on plain common sense; and that whatever is true of the Latin (except in the matter of idioms) is also true of English.

In Grade VIII-1 the outline is as follows:

1. The verb
 - a) *Sum*, and the active voice of all the conjugations in the simple tenses
 - b) Parsing
2. Noun constructions
 - a) Ablative—cause, manner, means
 - b) Dative—with special verbs
 - c) Accusative—adverbial, exclamation
3. Connected stories, supplementary reading, dramatization, etc.

The reviews are thorough and frequent. Translations become more complicated, though not enough so as to be beyond children of this grade. Such supplementary books as *Decem fabulae*, *Primus annus*, and some others are introduced, though it is difficult to find much in print that does not include too many third-declension nouns to be used as more than sight reading.

Grade VIII-2 takes up:

1. The verb—passive voice, perfect tense, imperative, infinitive, participle (present participle in English only)
2. Pronouns—relative, interrogative, demonstrative (*hic, ille, iste*), emphatic (*ipse*)
3. Third-, fourth-, and fifth-declension nouns and third-declension adjectives, very briefly

This sounds very "Latiny," and it is, but remember that at every step the English is correlated with it, the similarities and differences are discussed, and the idioms in both languages are compared. I do not believe that anything is to be gained for either Latin or English by teaching, for example, the Latin pronoun-adjective *is, ea, id* for one half of the class period and the English infinitive for the other. If we are to make this thing work to any good end, *is, ea, id* calls for a discussion of the English *this, that, these, those*, with a glance in passing at such colloquialisms as "those kind of people" and "if anyone wishes *they* may"; the interrogative pronoun *quis, quid* calls for our own *who, what*, and a word concerning the common mistake "*who* did you see?" In the same way the conjugation and synopsis of the Latin verbs teach the same thing in English, with the necessary agreement of verb and subject. Correlate, correlate, correlate!

I am not always able to carry out the same outline with every class, and I am always hindered by the fact that no Latin text does so correlate with the English that the grade requirements in English can be met without much readjustment and rearrangement, but too much time must not be taken for copying rules and exercises, and I am therefore forced to sacrifice more or less of my outline—according to the mentality of the class—and use what I can from text and copies, simply because I have yet nothing better to put in the hands of my children. I have never yet seen a beginner's Latin book that did not need ten Latin sentences for every one that it has, if it is to be used in the grades. Little children learn to talk by talking, to read by reading, whether in Latin or in English, not by philosophizing about it; and a successful text for grade Latin must recognize this principle by its abundance of Latin reading.

I introduce the third, fourth, and fifth declensions, if at all, very briefly, and then merely to give my classes an insight into the different endings they may expect to find later on; therefore the exercises and stories must use only first- and second-declension nouns, with the exception of a very few others like *pater, mater, frater, soror*, etc., which the children can easily guess from their English derivatives and the quotations which they have been

regularly learning. I do not touch the subjunctive at all, and there are no constructions requiring it.

I am not at all convinced that parsing is worth the time it takes, but that, with a short survey of diagraming in Grade VIII-2, is one of the things I concede to the high-school teachers of English: I do not waste much time on frills like the slants, braces, standards, and broken lines of a diagram, but analysis is absolutely essential. The other day I asked a little girl of Grade VII-2 if she could analyze all the sentences she had been translating in an after-school "made-up" lesson after an absence. "Of course I can," she answered, "that's the way I translate." My children learn that analysis is the proof of a translation, whether from the Latin-English or the dreaded and nerve-wrecking English-Latin exercises (and of their own spoken English as well), and they often wonder why their high-school Latin teachers never ask them to analyze their difficult Latin sentences. I wonder, too, though this is the first time I have ever ventured to say so in public.

Each teacher will find her own ways of keeping the subject new and interesting. Vocabulary drills may become a progressive vocabulary party with "vocabulary slips" as cards; parsing or analysis may be a contest—boys v. girls, or one side at the board, the other at the seats checking mistakes; translations may be written out in preparation and compared in class; original cartoons, newspaper headlines using Latin quotations (which we often need to correct!), Latin sayings in our stories and on our coins, abbreviations such as i.e., e.g., v., A.M., P.M., A.D., etc., all these, if noticed, keep the interest high. My own classes have enjoyed the cartoons and quotations especially. Charts of verb and case endings hanging in plain sight, except on test days, are a great help, and I have a stamping outfit for these. Lincoln's Gettysburg Address, the Introduction to the Declaration of Independence and to the Constitution of the United States, with words of Latin derivation underscored in red, emphasize the fact that Latin is a live language not a dead one.

The amount of Latin covered varies with the ability of the class. With a picked class, or with a good grade textbook, the first semester of high-school Latin and much more than the usual

grade English could easily be covered. As it is, with Latin required of all and depending on notebooks for the necessary supplementary work, I do not urge my children to enter Latin in Grade IX-2 when they enter high school, unless they are exceptionally good students. Remember, they have done the regular grade work in English *plus* the declensions, conjugations, vocabulary, and idioms of a great deal of Latin. The Freshmen have enough that is new and difficult and will be thankful for the grade preparation which enables them to "bring their souls alive" through the first year of high-school Latin instead of fainting by the way. And it is not the Latin *per se* that we are working for in the grades, but a foundation for our English, and incidentally for the other most important modern languages of today as well.

A few things are needed among ourselves: First, the National Education Association Committee on Nomenclature reported several years ago. In how many cities have the language teachers come together on that report and agreed upon the vocabulary which shall be used, at least in their own city, regardless of individual hobbies or likings? Do any of us live in such a city? I wish I might hear that the good work has been begun somewhere. It might spread! I don't care whether a child from another school names a construction subjective complement, attribute complement, predicate nominative, predicate noun, or predicate adjective, so long as *he* knows what he is talking about: it's all one to me and should be to any teacher of language. But if his *teacher* uses a nomenclature that the child has never heard of, and that is not mentioned in his textbook, and if every successive teacher speaks a different grammatical language, is it to be wondered at if the bewildered youngster loses his head in the contemplation of the "57 varieties" and seems to have had no previous training? This is surely a great need, first, of course, for the children, but also for the teachers themselves.

Secondly, is it possible, in these times, to get a text published which shall be adapted to grade use, and which shall so correlate the English and Latin as to avoid the change of curriculum and also avoid the added burden to the already overburdened grade child which the introduction of grade Latin as a separate subject

would involve? The present lack of such a book is the one obstacle in the way of a much wider introduction of Latin into the grades. It is one thing (at least I infer that it *would* be) to teach Latin from a carefully graded book which meets the needs of your class; quite another (and this I do not need to infer about!) to take a text meant for high-school pupils already more or less grounded in English grammar and so to supplement and rearrange it as to make it usable (I do not say adaptable) in a grade class which has no knowledge at all of technical grammar. Without a good grade book grade Latin classes are bound to be few and their success more or less uncertain.

Thirdly, in case such a text can be put on the market we must use every effort to establish English via Latin classes throughout the country by showing that they mean to our children (1) a maximum of result with a minimum of the difficulties and discouragement accompanying the regular grind of English grammar or the beginning of high-school Latin; (2) familiar Latin quotations, songs, words, and expressions assimilated as a part of their working vocabulary; (3) a wider English vocabulary and a keener sense of the possibilities of our own language; (4) the foundation laid, at the psychological time when a child learns language—his own or any other—most naturally and easily, for the study of Spanish, French, or Italian; and (5), by no means least, the preliminary Latin work in the grades which makes it possible to avoid the usual distressing mortality in the ninth-grade Latin classes.

Proving this, we establish our right to exist as Latin teachers and to urge that Latin should not only *not* be dropped from our high-school courses but, properly correlated with the English, should become a requirement of the seventh and eighth grades.

FOVEA—A PLAY¹

BY H. C. NUTTING
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PERSONAE

SEXTUS	A schoolboy
MARCUS	A schoolboy
TITUS	A schoolboy
GAIUS	A "smart" boy
LUCIUS	A slow student
MAGISTER	
CLAUDIA	A schoolgirl
IULIA	Sister of Lucius
MARCELLA	Sister of Titus

ACT I

SCENE I

A garden with house-fronts in the background²

(Enter from the right a group of schoolboys in conversation.)

Sextus: Lucius, ut solet, pensum suum nondum confecit. Illo puero nihil hebetius umquam vidi.

Marcus: Eius stultitiae etiam patrem ipsius pudet; et heri, cum Lucius domi e libro quaedam perperam recitasset neque nomen "medicus" recte pronuntiare posset, pater ei: "Nisi caveris," inquit, "una littera plus eris quam medicus."

Titus: Quidnam istis verbis significare voluit?

Marcus: Non intellego; sed plane iratus fuit.

¹ In this play an attempt has been made to give a suggestion of the wit and humor of Roman comedy in a form suited for high-school use. Readers who are familiar with the plays of Plautus will note at once that Gaius represents one of the stock characters that afforded so much amusement to Roman audiences. The action is arranged in such a way that, if desired, the simple stage setting can be made to conform exactly to ancient standards.

² The scene remains unchanged throughout the play.

Gaius (breaking in impatiently): Plus sapientiae quam lapis non habetis. Litteram *N* significavit; em, "m-e-d-i-c-u-s" et "m-e-N-d-i-c-u-s."

Sextus: Hahahe! facete dictum! Sed quid agamus, dum Lucius pensum suum conficit?

Gaius: Puerum probe ludamus. Foveam hic fodiamus atque virgultis terraque tegamus. Tum, cum ille per hortum properabit, pedes in foveam delapsi eum praecipitem dabunt.

Sextus: Euge! hoc faciemus.

(They hurry to dig a pit and cover it over. As they finish, footsteps are heard at the right.)

Gaius: Celeriter huc accedite. Aliquem cursu venientem audio. *(Draws the boys off toward the left, where they stand around, looking as unconcerned as possible.)*

SCENE 2

(Enter Lucius from the right, on a run. Without noticing the pitfall, he strides safely over it.)

Lucius: Tandem aliquando magister aegre me abire passus est. Heus, pueri: vos volo.

(The boys gather about him, looking rather sheepish.)

Gaius: Quid est, Luci? Quid vis?

Lucius: Tandem e ludo effugi; sed videte, sultis, quid molestiae magister iste crudelissimus mihi adiunxerit.

Marcus: Quid est, quod te tantopere cruciat?

Lucius: O me miserum! Hanc sententiam scriptam mihi dedit. *(Holds a paper out for their inspection.)* Hic titulus mihi decies scribendus est.

Titus: Hoc nihil est negoti. Habe modo animam bonam.

Lucius: Omnia nondum vobis dixi. Imperavit magister ut verum excuderem quo eadem sententia exprimeretur, sed verbis commutatis.

Sextus (soberly): Id vero difficilius est.

Lucius: Ei mihi! Nisi haec omnia hodie confecta erunt, cras ad ludum redire non audebo. Eheu! Quid patri tum dicam?

Gaius: Tranquillo es animo. (*Looking knowingly at the others.*) Fortasse in ea re nos tibi auxilio esse poterimus. Fac sententiam videam. (*Takes the paper in his hand.*) Sedeamus.

(*They sit down near the left entrance.*)

Gaius (*reading from the paper*): "Pensúm nolí différre in pósterum diém." Hem. Magister verbis parcit. Unum versum dat. (*Thinks a moment.*) Nos duos versus reddamus. (*With a wink at the others.*) Quid hoc, Luci? Vide si haec placent. (*Recites*):

Eós dicám stultós qui cúrant flicó,
In crástinúm diém quae différi quéant.

Lucius (*who fails to see the point, but whose ear is caught by the rhythm*): Optime, optime! Sine ea verba perscribam, priusquam e memoria mea effluent.

(*The boys gather around to watch him write out the lines.*)

SCENE 3

(*While the boys are yet watching Lucius, enter from the right the magister, who strides down the path with an important air.*)

Lucius (*looking up from his task*): Quam gaudeo haec confecta esse!

(*At this point the magister breaks through into the pit, and falls prostrate. The other boys are transfixed at the sight; Gaius, with great presence of mind, runs to the rescue.*)

Gaius (*helping the magister to rise*): O magistrum miserrimum! Quis tam scelestus est, qui pedibus tuis tam indigne insidias fecerit? Quam doleo id tibi potissimum accidisse!

Magister (*on his feet, trembling with anger, to the other boys, who are with difficulty repressing their mirth*): Quid ridetis, stolidi? Nonne didicistis apud seniores verecundari oportere? Quos ego—sed motam praestat componere vestem. (*Proceeds, with the help of Gaius, to brush himself off.*)

Lucius (*stepping up*): Te obsecro, magister; ego saltem de hac fovea nihil cognovi. Aspice, sis; hi sunt versus, quos mihi imperavisti. (*Holds out the paper.*)

Magister (somewhat mollified): Gaudeo e vobis unum quidem magistrum suum in honore habuisse. (*Reads aloud in a pompous voice*):

Eós dicám stultós qui cúrant flicó,
In crástinúm diém quae dífferí queánt.

(*In a rage.*) Mene hoc modo ludificari? O puer stulte, stolide, sceleste, nonne te pudet? Quamquam quid ego te verbis corrigere coner, quem nihil pudere possit? I prae intro.

Lucius: Sed, magister—

Magister: Tace, inquam. I prae intro.

Lucius: At—

Magister: Bat. (*With gesture.*) I statim.

Lucius: Obsecro—

Magister: Verbum unum adde, et te ad terram colapho affligam.

Marcus (aside to Lucius): Melius est te abire. Nonne vides, quam sit iratus?

(*Exit Lucius at the right.*)

Magister (to the other boys): Domum vos abite. Lucium omnibus documento dabo, ne quis vestrum postea me ita ludos facere audeat. Nunc introeo ut corium istius scelesti probe et ex mea sententia ludificer.

(*Exit magister at the right, boys at the left.*)

ACT II

SCENE I

(*Enter from the left a group of girls. They sit down near the exit. From the right enter Lucius, groaning and rubbing his back.*)

Lucius: Ei mihi! Omnibus membris quam doleo! O crura, o tergum! Magister hodie vires decem hominum habere videbatur. Dicere non possum quam multis modis me male mulcaverit. Ei mihi!

Claudia: Vox nesciocuius mihi ad aures advolare videtur. (*Looks about.*) Quem video? Estne Lucius? Is ipse certe est. (*Rising.*) Quid agitur, Luci?

Lucius: Male vivitur.

Iulia: Quid est, mi frater? Ecquid tibi male evenit?

Lucius: Maxime quidem. Verberatus sum paene ad necem.

Marcella: Puerum numquam vidi qui saepius in malum aliquod incideret. Quid hodie factum est?

Lucius: Quidam versus mihi scribendi erant. Gaius, se me adiuturum pollicitus, quaedam scripsit quibus magister nimis ira incensus est. Gaius se expedivit. Ego poenas dedi. Em fabulam totam.

Iulia: O rem indignam! Iste Gaius non ferendus est. Se callidum, se pulchrum putat. Nimis est confidens. Arrogantia eius minuenda est.

Claudia: Quo modo id fieri potest?

Marcella: Quid tu dicis, Luci?

Lucius: Nescio. Nimis argutus est. Hodie ille et pueri ceteri hic in horto foveam fecerunt, quo magister ipse se praecipitavit.

Iulia: Papae! Rem quantae audaciae!

Marcella (with sudden resolution): Ubi est fovea ista, Luci? Inspiciamus. (*They move over to the pit and look in.*)

Lucius (picking up some of the sticks): Quanta sollertia tecta sit, videte, puellae.

Marcella (still more emphatically): Montes aureos non merear, ut iste gloriosus hodie supplicium effugiat. Age, Luci; fer lutum et aquam. Tum foveam comple et denuo virgultis foliisque tege.

Claudia: Quid, amabo, factura es?

Marcella: Noli, sis, mihi molesta esse. (*All set to work.*) Pedem adcelera, Luci; foveam tege. (*Looks suddenly to the left.*) Sed quis venit?

SCENE 2

(*From the left enter Titus*)

Marcella: Incensus pueri mihi notus esse videtur. Est mecastor Titus frater. (*Addressing him.*) Oportunissime venis, Tite; te volo.

Titus (airily): Quid si ego nolo te me velle?

Marcella: Ridicula aufer. Res seria agitur. Lucius noster propter Gai argutias hodie male mulcatus est.

Titus (affecting surprise): Itane? Magister eum re vera verberavit? Putavi hominem id per iocum tantum dixisse.

Lucius (rubbing his back in a reminiscent way): Non putavisses, si audiisses verbera.

Marcella: Numquam mecastor quisquam me postea Marcellam dixerit, nisi ego hodie effecero ut Gaius iste incidat in foveam, quam ipse hic fecit. (*Points to the pit.*)

Titus: Oho, audivistisne quo modo magister ipse eo inciderit? Numquam aequae risi—postquam ille abiit.

Marcella: Omnia audivimus. Sed nunc animum attende. I, quaere Gaium. Dic mihi eo convento opus est. Ineptus putat me et puellas omnes se amare. Curriculo veniet; at ego eum hinc sic ludificatum hodie dimittam ut se non noverit.

Titus: Me lubente feceris. Arrogantiam pueri ferre non possum. (*Goes off at the left.*)

Marcella (to the others): Vos profecto hanc pugnam videre vultis. Itaque quam primum e conspectu vos amolimini. Mihi paulisper discedendum est. Iam hic adero.

(*Exit Marcella at the right, while the others find hiding-places on the stage.*)

SCENE 3

(*From the left enter Titus with Gaius.*)

Gaius: Quid dixisti, Tite? Tuamne sororem me convenire velle? Satis mirari non possum cur puellae semper me arcessant.

Titus (with veiled irony): Minime mirandum est. Num putas in hac urbe multos tibi esse pulchritudine pares?

Gaius (flattered): Abi, me ludis.

Titus: Minime vero. Quin etiam heri, cum in portu multitudo hominum navem expectaret, prope puellas duas ignotas stabam. De te inter se loquebantur.

Gaius (with a conscious air): Quid dixerunt, quaeso?

Titus: Illa, quae natu grandior videbatur, "Gaio," inquit, "nihil umquam pulchrius vidi. Dicunt eum in palaestra omnibus antecellere." "Vah!" inquit altera, "quam velim eum videre."

Gaius (smoothing his hair): Aspice, sis; capillus meus quo modo me decet?

Titus: Visne ut domum curram ut illinc tibi speculum auferam?

Gaius (tartly): Etiam taces?

Titus: Nonne vis adferri aliquid pigmenti, quo clarior sit rubor oris tui?

Gaius (angrily): Vae capiti tuo. Mene mulierem esse putas? Cave malum; nam mihi si male dices, faciam ut pugnīs meis rubor tuo in ore eliciatur.

Titus: Noli irasci, Gai. Oblitusne es me te huc arcessivisse ut soror mea tecum loqui posset?

Gaius: Ita est, Tite. Sed miror quo puella se contulerit.

Titus: Mane paulisper. Eo ut eam quaeram. (*Goes off at the right.*)

Gaius (soliloquizing): Nimia est miseria pulchrum esse puerum. Marcella profecto me amat. Sagitta Cupido cor eius transfixit. Puto me quoque eam amare posse—si sescenta milia passuum abesset. Sed ubi tandem moratur? Probe a poeta antiquo dictum est:

Mulier profecto nātast ex ipsā Morā.

(*During this soliloquy the concealed actors manifest their delight.*)

SCENE 4

(*From the right enter Marcella in haste.*)

Marcella: Salve, Gai.

Gaius: Et tu salve, Marcella.

Marcella: Quid agitur?

Gaius (assuming an absurd posture): Statur ad hunc modum.

Marcella: Deludis, ut soles? Certe equidem puerum te peiorem novi neminem. Quamvis ridiculus es, cum pater tuus non adest.

Gaius (loftily): Ego iam dudum patrem nihili facio. Iam excessit mihi aetas ex eius magisterio. Meo remigio rem gero. Iam sum plane vir.

Marcella: Non dubito. Sed quo is?

Gaius: Quo eam, rogas? Nonne ipsa tu me arcessivisti?

Marcella: Quid, puer scelestē! Putasne me pueros nequissimos arcessere?

Gaius: Quid est quod ex te audio? Nonne frater tuus mihi dixit te me convenire velle?

Marcella: Id quidem res alia est. Quid frater dicat, id mea minime refert.

Gaius: Pro Iuppiter! Decide collum mihi stanti, nisi istum fratrem tuum hodie male mulcavero, qui me hoc modo ludos fecerit.

Marcella: Ah, nimium saeviter, Gai. Nonne tu ipse iocari soles? Sed animum adverte id quod te rogo. Nos puellae, cum hodie hic sederemus, in illa arbore alta nidum vidimus. (*Points upward.*) Mihine dicere potes cuius generis aves eum fecerint? (*As if to get a better view, she pushes him gently toward the hidden pitfall.*) Clare iam vides? (*Gives him a final push, and steps back as he falls into the pit with a great splash.*)

(*The eavesdroppers rush laughing from their hiding-places. Gaius looks in a dazed fashion from them to his muddy clothes.*)

Claudia: O Cupido, ut vales?

Lucius: Sagitta cor tuum transfigitur? Visne ut medicum arcessam?

Gaius (shaking his fist): Nisi actutum hinc abis, te pollinctor curabit, non medicus.

(*All join hands and begin to dance about Gaius, chanting derisively:*)

O rosa rubra, O rosa,
Dumetis clam infixā,
Quid vero te fallacius,
Amaro, dulci mixta?

Rosa rubra, O rosa,
O rosa, rosa fera;
Spina tantum Gaius est:
Marcella rosa vera.

O rosa rubra, O rosa,
Spinetis, heu, innixa;
Quae manus te tractare vult,
Discedit vel transfixa.

Rosa rubra, O rosa,
O rosa, rosa fera;
Spina tantum Gaius est:
Marcella ROSA VERA.¹

(With the last words the dancers whirl off the stage, leaving Gaius looking helplessly about him.)

Gaius (recovering himself):

Spectatores, fabula est acta.
De me quoque, ut opinor, actum est.
Vos, si vultis, plaudite.

¹ In default of a better, the tune of "Yankee Doodle" will serve for these verses.

SEMANTIC STUDIES IN LATIN

BY NORMAN W. DEWITT
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By semantics is meant the systematic and methodical study of the meanings of words and the changes they undergo. Up to the present time the study can hardly be said to be systematic, because its recognition as a distinct branch of linguistics has not been gained, nor has instruction been offered in the subject, and only now and then have scholars devoted their attention to the pursuit of it except so far as etymological studies called for its support. We prefer the word "methodical" to "scientific" because in language study, where one must deal with all the wilfulness of human thought and speech and not merely with phonetic laws or other so-called laws, scientific analogies have been extremely misleading. Between science and art lies a chasm, and literature is art and not science. Literature is a human record of human doings with a background of inherited, continuous, racial thought distinct from the personality of the individual author. It is this background, this subconscious, accumulated experience of the race lying behind the contemporary idiom and involuntarily shared by the individual, that the semanticist strives to recover and bit by bit to reveal. In other words, it is the reaction of the common mind to linguistic environment, if we may so speak, as opposed to the reaction of the individual mind, which was exhaustively studied ages ago and is denominated "style," that constitutes the subject-matter of semantics.

Behind the words of a language lie habits of thinking, little ways of looking at things, which may be quite foreign to our minds and easily escape untrained or casual observation. Take such a common word as *industrius*, older *industruus*, which continues to puzzle scholars, although we know it to come from *indu*, an older form of *in*, and *struo*. It is a good word to begin with because it can be quite definitely explained and will serve to introduce us to

one of the leading principles of semantic study in the Latin language, namely, that this language was made for the most part on the farm, and in the sphere of agricultural life the solution of obscure words must very often be sought. In a quest of this kind an author like Cicero is of little assistance, since he employed the urban dialect and his mind was singularly obtuse to the perception of the earlier implications of words and the thought behind them. It is necessary to turn to a rustic like Cato, whose career was ended before the dialect of the town took shape, or to a poet like Virgil, who had a singular gift for seizing the picturesque and suggestive phrases out of the older authors and an equal gift for living over in his imagination the simple rural life of the days that were no more. Now both he and Cato lay particular stress upon the necessity of supplying one's self beforehand with such things as plows, wagons, yokes, harness, wine and oil jars, and all the apparatus that went with mixed farming as it then existed. These implements constituted the *instrumentum*, and so we see, taking the two words together, that the *vir industrius* was the active and foresighted man who provided himself with each thing that he needed before the day of need arrived. Therefore *industria* was only the modern virtue of "preparedness" and the *vir industrius* what we call the "forehanded man."

A parallel word to *industrius* is *imperator*, older *induperator*, though here we shift to the military sphere. That this is compounded of *in* and *parare* is quite manifest, but how *imperator*, "provider," came to mean commander and *imperium* came to mean "the supreme command" is by no means self-evident. Here we must observe a second principle of semantic study in Latin, that the function of an official not infrequently changed, while the term of denotation remained the same. As an illustration we may mention the *quaestor*, from *quaerere*, who was in the beginning appointed to "investigate" crimes and in the course of time became the custodian of public moneys. Now the *imperator*, according to our principle, must originally have been precisely what the name declares, the official who was responsible for "getting in" supplies for the army. This was done in Caesar's time, as we know from the Gallic Wars, almost exclusively by purchase, *comparare*,

but in earlier days by requisition, *imperare*, which brings to notice two other principles of semantic study in Latin: first, that the Romans, like the Greeks, were prone to maintain customs and forget their origins; and secondly, that religious colorings were regularly given to institutions that had their origin in policy or justice. For example, when the army was being outfitted and fed it was only fair that the city should be exempt from the requisition, since all the leading people had estates outside of the limits, where their surplus stores of hay, grain, meat, wine, and oil would be found. Therefore it was decreed that the *imperium*, or right to commandeer, should have no force within the *pomerium*, or religious boundaries, of the city, that is, the consular auspices must be taken outside. Hence we may perceive that the persistent reluctance to extend the boundaries, though backed by religious scruples, must long have been instigated by class interests and aristocratic selfishness, which will be better realized if we recall that even the Campus Martius and the adjacent land across the Tiber were cultivated down to historical times by members of the patrician families. We can also understand for what reason the title of *imperator* became a term of praise on the lips of the legionary, since his welfare, and especially the needs of his stomach, depended upon the efficiency and courage of the *imperator*, or "provider."

Reverting to the principle that functions change and terms of denotation remain, we may consider the words *praetor* and *explorator*. The latter is manifestly from *plorare*, "cry aloud," but the scout will do anything rather than "cry aloud." Thrown off the scent by this contradiction of terms a multilingual European philologist seeks another root and finds something conceivably similar in Armenian and Old Irish, as one may learn in Walde's *Etymological Latin Dictionary*, a terribly learned book with woeful lapses on the semantic side. Far better is it to confine one's self somewhat obstinately to one language, going abroad with caution and as a last resort. In the case of *explorator* it is likely that we have only the "loud-voiced herald" or "crier" of kingly times. An instance of his purely heraldic function is to be found in a note of Servius to Aeneid (vii. 168): "Nam legati siquando incogniti nuntiarentur, primo quid vellent ab *exploratoribus* requirebatur, post ad eos

egrediebantur magistratus minores." This makes plain to us that his primitive functions lay partly at least in the formalities of communication between governments, and it is likely that he was required to demand of all invaders the nature of their intentions before hostilities began. It is thus easy to imagine how he became a spy instead of a crier or herâld.

With *praetor* we are introduced to another phenomenon of much consequence to semanticists, which we may call "polysemasia." By this we mean that a single word may possess more than one meaning, and it is of great importance to determine with which signification the derivative is to be associated. For instance, Varro asserts that the *praetor* was so named because he "went ahead" of the army, but Varro is a hasty etymologist and rarely has second thoughts. It will pay us to make sure that another meaning will not prove a better fit. In the lexicon one finds that *praeire*, abbreviated from *praeire verbis*, is at once frequent and technical in the sense of "dictating an oath," in the manner of the preacher who in the marriage ceremony "precedes with the words" which the contracting couple must repeat after him. It is common knowledge, of course, that the Roman soldiers, except in cases of extreme emergency, were required individually to repeat the *sacramentum* in the presence of the commander, who was originally the *praetor*, *prae-itor*, or "swearer." Admitting this, we can readily understand how this official became a judge in the course of time, with power to swear in jurors, examine witnesses, and in short to preside wherever declarations were to be made on oath. It may be mentioned by the way that the term "dictator" is no doubt a translation of *praetor*, the dictator being the *praetor* or "swearer" *par excellence* and empowered to "swear in" any man for public service. It may be mentioned also that in the schoolroom *dictare* is used of the teacher who dictates a sentence for the scholars to repeat after him, although the usual word is *praecipere*.

To illustrate further the nature of semantic studies from the military sphere we may discuss *provincia* and *exercitus*. The latter is manifestly from *ex* and *arcere*, but it is far from manifest why *exercitus* should mean "army" and *exercere* "exercise." We shall

not dogmatize, but we venture to suggest that Varro gives us a clue when he uses *exercitus* as equivalent to *Comitia Centuriata*, which we know was "excluded" from the city (*De lingua Latina* vi. 9. 88). Thus *exercitus* denoted the whole body of men qualified by age and training to attend the military assembly, who in that capacity were "excluded" from the city, and so "to be excluded" signified "to be drilled." How large a place this institution occupied in the Roman mind is proved by the fact that *exercere* was entirely deflected to the meaning "drill," "exercise," while *arcere* continued to mean "exclude."

In the case of *provincia* also a striking shift of meaning has occurred. Walde affords us no assistance, since the multilingual philologist whom he quotes offers only dubious affinities from Gothic and Old High German, while to explain the term adequately one need not go beyond the Latin, or Greek at the farthest. It is manifestly compounded of *pro* and **vicia*, Greek *φοικία*, of the same root as *vicus*, with *n* intruded from *vincere*, and signifies the "outlying settlements" or "frontiers." It signified all parts of Roman territory at a distance from the capital, and it is curious that English actors still use it in precisely this sense, speaking of parts outside of London as "the provinces." Moreover it is likely that the district of Provence in Southern France was first so called in this non-technical way. The technical history of the term begins when the senate assigned a certain part of "the frontier" to a consul as his sphere of action and authority.

The foregoing examples, taken chiefly from the military sphere, will serve to illustrate the methods of semantic studies and their relationship to accepted etymologies, to which they furnish a valuable test and check. It will be noted that the philologist, with the gift of tongues, is tempted to go far afield with slight excuse, while the semanticist, with his chief interest in the literature, strives harder to explain the term within the language; and while the former lays heavy stress upon the scientific aspects of language study, especially in respect to phonetic laws, the latter insists that just as distinct a field of inquiry, demanding taste, judgment, and acute observation, exists in the sphere of meanings, although the end in view is less scientific than literary.

The study possesses many attractions: it is such that any studious person may engage in it; the material is available on every page; it may be pursued in any language and in English and Latin at the same time; it holds out the pleasure of discovery; it throws a gleam of light on many a dark spot in history, and in literature it constitutes an instrument of interpretation and a method of attack; and it stimulates the observation, no matter whether one tries it for himself or merely follows the work of others. Only, one must be prepared to stand upon his own feet and not look upon the dictionary as a Bible. This study will upset many a trusted notion.

THE MICHIGAN CLASSICAL CONFERENCES

BY FRANCIS W. KELSEY
University of Michigan

The First Michigan Classical Conference, a pioneer in its field, was organized as a section of the Michigan Schoolmasters' Club at the University of Michigan in 1895. The proceedings and papers were published in the *School Review* for that year, filling the number for June (III, 321-96). A noteworthy part of the program was a symposium on the question "Should There Be a Course of Six Years in Latin in the Secondary Schools?"; the speakers were Professor Andrew F. West, of Princeton, Professor William Gardner Hale, of the University of Chicago, and Superintendent A. F. Nightingale, of Chicago. To the Classical Conference of 1898 the *School Review* again devoted an entire number (VI, 369-481); in connection with this Conference the Committee of Twelve of the American Philological Association and auxiliary committees for Greek and for Latin held long sessions, which had their fruitful outcome in the *Report of the Committee of Twelve of the American Philological Association*.¹

The classical teachers of Michigan joined with enthusiasm in the organization of the Classical Association of the Middle West and South in 1905, and it was expected that this interstate body would supersede the Classical Conference. If we take into account the adverse conditions under which the Classical Association has labored, it has more than realized the expectations of its founders. The maintenance of the *Classical Journal*, made possible by the generous co-operation of the University of Chicago, has been a conspicuous service to classical studies, while the annual meetings have been helpful in many ways. Nevertheless, on account of the wide extent of territory included in the Association, only relatively

¹ Published by Ginn & Co., Boston, in 1899. A summary of the work accomplished in the first decade is presented in "Ten Classical Conferences: A Retrospect," *School Review*, XIII (1905), 423-28.

few of the many members are able to attend any one meeting, and its activities, so far from superseding those of local classical organizations, have proved to be in fact a distinct stimulus to them.

In Michigan, therefore, the Classical Conference has been kept up, meeting each year with the Michigan Schoolmasters' Club at the end of March; in addition, since 1913 there has been a Classical Section of the Michigan State Teachers' Association which holds its annual meeting at the end of October. The State Association has encouraged the inviting of a speaker each year from outside the state, so that those attending the Classical Section in successive years have heard addresses by representatives of the classical work in the Universities of Chicago, Missouri, and Wisconsin, the Johns Hopkins University, and the Archaeological Institute of America. The section has also had a general program and has concerned itself with arranging for the furnishing of stereopticon slides to schools, as well as with other matters of direct interest to classical teachers.

The Classical Conference was originally founded in protest against devoting the time of gatherings of teachers almost exclusively to questions of method, a practice which in the early nineties was in vogue to a degree now difficult to realize.¹ It aimed, of course, to encourage thoughtful discussion of all aspects of the problem of classical teaching, but not to the exclusion of the interests of scholarship; it afforded opportunity and furnished an incentive for the presentation of results of work in the various fields of classical study. A large number of the papers dealing with matters of scholarship which have appeared on the programs of the Conferences are accessible in printed form, in journals, or in books. A collection of papers relating to classical study, including seven "Symposia," was published in 1911 under the title *Latin and Greek in American Education*.²

¹ Cf. "Should Papers Dealing with Matters of Scholarship or Papers on Method be the Chief Feature of Teachers' Meetings?" *School Review*, IV (1896), 594-603; also "Latin in the High School," *Educational Review*, VIII, 28-42.

² Unfortunately this volume is out of print, although requests for it are constantly being received; the demand exceeded expectations. A new edition is in preparation and will be published, with additional matter, after the war.

Recently two similar volumes of great interest to the friends of classical study have appeared, *The Value of the Classics*, edited by Dean Andrew F. West (Princeton University Press, 1917), and *The Greek Genius and Its Influence*, edited by Professor Lane Cooper (Yale University Press, 1917).

In recent years the traditional program of the Conference has been expanded in two ways. In 1916 the Classical Club of the University of Michigan presented the *Menaechmi* of Plautus, in Latin.¹ This was followed, in 1917, by the *Iphigenia among the Taurians*, in Greek,² with special music composed for this presentation by Professor Albert A. Stanley and choral dances designed by Professor H. A. Kenyon. At the conference of 1918 the Classical Club presented the *Phormio* of Terence in English, in a new version by Professor J. R. Nelson, with adaptations to the modern stage.

Two years ago representatives of the classical teachers of the state requested that if possible an arrangement should be made to supplement the ordinary program of twenty-minute papers by one or more short courses of lectures upon subjects not too remote from the classical work of the high schools. This request was met by joining with the department of education in the University and arranging to group the classical lectures with lectures on educational subjects in an "Institute" held in connection with the Conference and the meeting of the Schoolmasters' Club. In 1917 Professor Ralph V. D. Magoffin, of Johns Hopkins University, gave four illustrated lectures on "Roman Private Life"; in 1918 Professor Gordon J. Laing delivered four lectures, illustrated, on "Roman Religion," and Professor John J. Winter a similar course on "Aegean Civilization." At the Conference of 1919 it is expected that Professor C. T. Currelly, of the University of Toronto, will give four lectures dealing with the results of recent excavations in Egypt which throw light upon Roman life in the period of the Empire, and Professor Campbell Bonner will present a course upon the Greek religion.

Until the war began the *School Review* continued to publish the proceedings of the Classical Conference in brief form, as well as a selection from the educational papers presented. No such

¹ A libretto for this play was published, with stage directions, and with an English translation by Professor Joseph H. Drake facing the text (Macmillan).

² An account of the Greek play by Professor H. H. Yeames was published in *The Nation* for April 19, 1917 (reprinted in the *Classical Weekly* for May 7, 1917); an illustrated account appeared in *Art and Archaeology* for June, 1917. The music will be published after the war.

publication has been made, however, since 1915. To judge from inquiries received, it seems desirable to resume the publication, at least of the programs; if this is to be done, those in Michigan and elsewhere who are interested in the Conference will now find it more convenient to have reports of its work in the *Classical Journal* than in any other publication. In this matter, therefore, the officers of the Conference again gladly avail themselves of the courtesy of this *Journal*, which in previous years has printed a number of the papers prepared for its sessions.

THE TWENTY-FOURTH MICHIGAN CLASSICAL CONFERENCE

The Twenty-fourth Michigan Classical Conference was held in Ann Arbor on Tuesday, Wednesday, Thursday, and Friday, March 26-29, 1918. It was combined with a Classical Institute, which offered two courses of lectures. The lectures and the sessions were held in Alumni Memorial Hall and were well attended.

At the business meeting of the Conference the following officers were elected for the ensuing year: chairman, Dr. Frederick O. Bates, Detroit Central High School; vice-chairman, Miss Laura N. Wilson, South Grand Rapids High School; secretary, Miss Clara Janet Allison, Michigan State Normal College; Extension Committee, Professor Albert R. Crittenden, University of Michigan; Miss Blanche L. King, Highland Park High School; and the Secretary.

The combined program of the Institute and the Conference follows, as it was actually given, some changes having been made in the preliminary program on account of sickness.

Program

Tuesday Forenoon, March 26

1. Aegean Civilization before Homer: Crete (Illustrated)
PROFESSOR JOHN G. WINTER, University of Michigan
2. Roman Religion from the Monuments: I. The Indigenous Gods of Rome and Italy (Illustrated)
PROFESSOR GORDON J. LAING, University of Chicago

Tuesday Afternoon, March 26

Joint Session of the Classical and Modern Language Conferences

Presiding Officer—PROFESSOR A. G. CANFIELD, Chairman of the Modern Language Conference

3. The Classics and the European Revolution of '48
PROFESSOR W. W. FLORER, University of Michigan

Tuesday, March 26, was the seventieth anniversary of the passing of the Freiburg Resolutions, the first document officially demanding a republican form of government

for a united German state secured by a constitution to be adopted by a German parliament. Professor Florer's paper, which will be published, showed how important a place the study of the classics had in the training of the men who led in that first and futile struggle to secure a constitutional government for Germany. Their indebtedness to classical literature for their ideals and inspiration was freely acknowledged by them, as, for example, by Carl Schurz in his *Reminiscences* (I, 87-89).

4. The Classics and Democracy

PROFESSOR A. G. CANFIELD, University of Michigan

"May I venture, as a modern-language man whose interests are at one with those of you teachers of the classics so far as our educational work is concerned, to say a few words to suggest the interpretation of the facts just presented for our democratic American education?"

"It is not at all surprising that these German champions of liberty, defenders of the 'lost cause' of 1848, were men nurtured in the classics. For it is precisely the central and characteristic feature of classical culture to develop the sense of the dignity, capacity, and value of the human spirit, the conviction of the consequent necessity of individual liberty, and the respect for all that goes to enrich the idea of humanity. Its motto has ever been the line of Terence: *Homo sum: humani nil a me alienum puto*. No word has been found to name more fitly the movement which its revival created in the modern world than 'humanism.' Its profound concern is the free play of the human individual, the realization of his various possibilities, the attainment of the full measure of his manhood, and the conservation for the individual life of those spiritual values upon which the long experience of mankind has set the seal of permanence and supremacy.

"Now our time, thanks largely to that country with which we are at war, has seen another and quite different concern gaining the ascendancy—the concern for efficiency. Efficiency looks on the individual as a factor of production, as a subject for organization, as a cog in a vast machine. It deals primarily with the material. Its end is power. It is the natural concern of autocracy. But democracy does not aim at power. When challenged, indeed, as it is now, to desperate self-defense, it must for the moment make the necessary sacrifices to attain it and become as efficient as its enemy. But efficiency can never be its primary and guiding concern. Should it ever be so with our country, we should cease to be a democracy. For democracy too is primarily concerned with the free play of the individual, the development of men and women. Not power, but individual opportunity, freedom to make the most of oneself, equality of privilege, justice between man and man, are its watchwords. It is more concerned that the awkward rustic should unfold the great personality of an Abraham Lincoln than that he should become the most expert and scientific rail-splitter in the world.

"And education in a democracy must be inspired by this fundamental conception. It must not sacrifice the development of the human spirit to the creation of an industrial tool. We must suspect that between *Realschule* and *Realpolitik* there is a certain connection."

5. Roman Religion from the Monuments: II. The Graeco-Italian Divinities (Illustrated)

PROFESSOR LAING

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Wednesday Forenoon, March 27

6. Aegean Civilization before Homer: Troy, Tiryns, Mycenae (Illustrated)
PROFESSOR WINTER
7. Roman Religion from the Monuments: III. The Worship of the Emperors (Illustrated)
PROFESSOR LAING

Wednesday Afternoon, March 27

8. Explanation of an Exhibit Illustrating the Value of the Study of Latin, prepared, on the lines of Miss Sabin's Manual, under the direction of Dr. Arthur P. McKinlay, of the Lincoln High School, Portland, Oregon
9. Roman Religion from the Monuments: IV. The Oriental Cults (Illustrated)
PROFESSOR LAING

Wednesday Evening, March 27

Latin Play in English, Presented by the Classical Club of the University of Michigan

10. The *Phormio* of Terence. English version by Professor J. Raleigh Nelson, University of Michigan, with adaptation to the modern stage

Thursday Noon, March 28

11. Social half-hour, parlors of the Congregational Church
12. Classical luncheon, basement of the Congregational Church

The Classical and Mathematical Conferences united for this luncheon, at which addresses were given by Professor Wallace N. Stearns, of Fargo College, North Dakota, Professor Arthur H. Harrop, of Albion College, and others.

Thursday Afternoon, March 28

13. Plan and Construction of Roman Highways (Illustrated)
MISS ANNE S. THOMAS, Nordstrum High School, Detroit

Rome's network of highways was so planned that even the smallest towns were connected with the empress city. No obstacle was too great for these ancient engineers to surmount. Dr. Ludwig Friedländer groups the roads into five principal radii, of which three started north from Rome and the other two south.

Itineraries were of course necessary; the Jerusalem itineraries, for example, the itinerary of Antoninus, and the four silver cups found at Vicarello furnish invaluable data.

The aim of the Romans in constructing their roads was primarily military, not commercial. As they extended their conquests they planted colonies and constructed highways in order to hold the territory which they had conquered. Colonization and road-building in Italy well illustrate the Roman plan. Among examples in foreign territory Britain perhaps lends itself most easily to discussion.

From the point of view of construction there were three classes of roads, those of leveled earth, those of leveled earth with graveled surface, and those paved with

rectangular or polygonal blocks of stone or lava. To this third class all the great military roads belong. There were definite rules for constructing them, and these were closely followed, except for possible modifications arising from local conditions. The general type was a massive road from 16 to 30 feet wide, with a bed 3 to 4 feet thick laid in courses.

Gaius Gracchus was the first to provide public roads systematically with mile-stones, and the system was highly developed by Augustus. That emperor set up an inscribed monument in the Forum to mark the central point from which the great roads diverged to the several gates of Rome. The distances on the roads were measured from the gates of the city.

14. Socializing Latin

MISS FLORA I. MACKENZIE, Battle Creek High School

Published in the *Journal of the Michigan Schoolmasters' Club*, Fifty-third Meeting (1918), pp. 32-37; *Classical Journal*, XIV (1918), 56-62.

15. Can Greek Come Back?

PROFESSOR WALLACE N. STEARNS, University of North Dakota

Published in the *Journal of the Michigan Schoolmasters' Club*, Fifty-third Meeting (1918), pp. 24-29.

16. Discussion of the paper by Professor Stearns

The paper "Can Greek Come Back?" was earnestly discussed. While there was general agreement in regard to the desirability of bringing Greek back into the high schools, there was much doubt whether this result can be accomplished until there is a manifest change of attitude on the part of the general public toward the ancient classics.

17. Business meeting

18. Ancient Illustrations of the Homeric Poems (Illustrated)

PROFESSOR WINTER

Friday Afternoon, March 29

19. The Western Front Yesterday and To-day (Illustrated)

MISS GRACE GRIEVE MILLARD, Detroit Central High School

This paper presented a study of the geographical features which condition all military movements along the eastern frontier of France and pointed out striking parallels between the military operations of Caesar and those of the great war.

20. Aims and Problems of Junior High School Latin

Discussion, led by PROFESSOR B. L. D'OOGHE, Michigan State Normal College; SUPERINTENDENT R. HAZELTON, Marine City; MISS E. GRACE PALMERLEE, Detroit Southeastern High School; and Miss LAURA N. WILSON, Grand Rapids South High School

Abstracts of the papers by Professor D'Ooge and Miss Wilson are published in the *Journal of the Michigan Schoolmasters' Club*, Fifty-third Meeting (1918), pp. 37-40.

21. Latin from the Viewpoint of the Inspector

PROFESSOR J. B. EDMONSON, Department of Education, University of Michigan

"I am glad to report that Latin is given a very favorable place in the program of studies in the typical Michigan high school. The number of students electing Latin is relatively large and is increasing in many of our schools. The talk, therefore, in some quarters that Latin is on the decline is not well founded when reference is made to the present conditions in Michigan high schools.

"I am especially interested in the place of Latin in the program of studies in the small high school. It is my opinion that Latin is the best foreign language for the small school to offer when the limitations on the program of studies are such as to force a choice. I base this opinion on the following facts:

"I find that Latin satisfies more of the vocational needs represented in the student body of the typical high school than does any other foreign language. For the student planning to enter college the Latin satisfies the usual entrance requirement in the languages. For the student intending to specialize in English or a modern language a knowledge of Latin is imperative. For the student expecting to enter the ministry, nursing, law, medicine, dentistry, or pharmacy a certain minimum of Latin is usually a definite requirement.

"I very frequently tell boards of education that are interested in organizing a so-called practical program of studies that they must certainly give Latin a place because of its large prevocational or preprofessional value, and I have yet to find a board that has refused to admit the truth of this claim.

"I advise the choice of Latin in the small school for the further reason that well-trained teachers are easier to secure for Latin than for the other languages, and in the end the teacher is of more importance than the content of the course. I might also add that the unsolved problems for the small school of aim, method, and content are not as perplexing in Latin as in certain other studies. To mention the various values of Latin that could be classified under such headings as cultural and disciplinary would be to repeat much that is already thoroughly familiar to all of you.

"I have been thinking very much of late about this question: Will Latin continue to hold its present very favorable place in the Michigan schools? I have reached the conclusion that the answer depends on the type of replies given by Latin teachers to these two questions:

"First: Is Latin a profitable subject of study for all high-school students?

"Second: Is it part of the task of the Latin teacher to undertake to convince pupils that Latin is an interesting and profitable subject for study?

"I am convinced that an unequivocal answer to these questions in the affirmative is absolutely essential to the best interests of the work in Latin in the Michigan public schools."

22. Latin from the Viewpoint of the Superintendent

SUPERINTENDENT M. W. LONGMAN, Owosso

Superintendent Longman made an earnest plea for the study of Latin in the high school as a basal subject, which satisfies the requirements of an educational instrument in every particular and contributes background to the pupil's mental life. He urged a more generous provision, in school programs, for the help of pupils by the Latin teacher in study hours, in order to prevent loss of time and discouragement.

Current Events

Indiana

Lagrange.—Miss Lena M. Foote, of the Latin Department of the Lagrange High School, sends us the following account of a classroom dramatization of a scene from Caesar.

"I had assigned various passages from the first book of Caesar, upon which the class were to base narratives, descriptions, etc. One student surprised me by attempting a dramatization in verse of her passage, although she had not yet studied versification in school. The 'play' is entitled 'Caesar and the Haedui,' based on chapters xvi-xx of Book I.

"It happened that at about the same time the High School planned an entertainment in connection with an Elson Art Exhibit, and we were asked to present Miss Margaret's 'play' as a part of the program. We selected ten boys from the class and costumed them with the armor, cloaks, etc., preserved from our presentation of 'Dido,' three years ago. The entertainment was given in our high school assembly room, and the boys did exceedingly well with the play, although it was their first appearance as actors. The play was received with enthusiastic applause and many congratulations after the performance."

Massachusetts

Mount Hermon School.—The students of the Latin department of Mount Hermon School, under the direction of Miss J. E. Bigelow, presented a program from their daily recitation work in Vergil to an audience composed of faculty, friends, and fellow-students, on Friday, April 5.

The first number on the program was taken from *Aeneid* i, lines 522-610. This was preceded by the singing of first eleven lines of Book i in Latin to music arranged for them by Professor Stanley, of the University of Michigan, for the dramatization of *Dido* by Professor F. J. Miller, of the University of Chicago. Then followed the chanting of a prayer in Latin hexameter by a priest who held up the holy meal and sprinkled the altar with it. Then came the plea of Ilioneus before Dido. This long speech was divided between Ilioneus, Sergestus, Cloanthus, and Antheus, and their impassioned appeals to the queen were answered by Dido according to the suggestion of the *Classical Weekly* of April 10, 1915. This arrangement of dialogue with Latin hexameter of Vergil was most effective. Before the dialogue was delivered, a member of the class gave a brief outline in English of the poem and the detail of the setting of the dialogue. The next number was the reciting of Vergil's *First Eclogue* by two students, one taking the part of Tityrus, the other Meliboeus.

The *Eclogue* of course was recited in Latin after another member of the class had given a little talk in English about the *Bucolics* and given the historical setting and incident of the *First Eclogue*. With the tree, the shepherd costumes, the crooks, and the Panpipes—everything but the goats—it made a pretty scene. The students who took the parts were especially felicitous in their share of the program—one of these students grew up in India, the other in Bulgaria. This was followed by singing "Gaudeamus igitur."

Then, to lighten the program for the benefit of those in the audience who were less familiar with Latin, "The Schoolboy's Dream" by Olive Sutherland (*Classical Journal*, January, 1912) was given. The program of the evening came to a close with singing by all students of Latin present of "Te cano patria," the Latin version of "America," by Professor George D. Kellogg, of Union College.

The Vergil portion of the program, all the product of daily recitation with no expense of time or money, everybody agreed was attractive and profitable and might be said to bear the same relation—when taken out of the recitation room and presented to an audience as real living dialogue—to ordinary recitation work that laboratory work does to chemistry or field work to geology.

Greater Boston Classical Club.—The third meeting of those interested in the formation of a Greater Boston Classical Club was held at Boston University on Saturday, November 2, Albert S. Perkins, temporary chairman, presiding. A constitution was adopted, and upon recommendation of the nominating committee, consisting of Dr. J. E. Burke, Assistant Superintendent of the Boston Public Schools, Professor A. H. Rice of Boston University, and Mr. Earl M. Taylor, of the Roxbury Latin School, the following officers were unanimously elected: President, Mr. Henry Pennypacker, Head Master Boston Latin School; Vice Presidents, Dr. Ellen F. Pendleton, President Wellesley College, Professor A. H. Rice, Boston University, Professor Clifford H. Moore, Harvard University; Secretary, Mr. Clarence W. Gleason, Roxbury Latin School; Treasurer, Mr. Thornton Jenkins, Head Master, Malden High School; Censor, Albert S. Perkins, Dorchester High School.

Ohio

Columbus.—On Saturday, May 4, the Columbus Latin Club held its last meeting of the year at the Chittenden Hotel. After the luncheon the following program was given: Miss Rowena H. Lauden, East High School, spoke on "The Literature of War"; Mrs. Clara F. Milligan, North High School, on "Caesar's Gaul in the Present War"; Mrs. Milligan's talk was illustrated. Both talks were warmly received by the fifty members who were present. At the business meeting which followed the luncheon, the officers for the coming year were elected: President, Miss Rowena H. Lauden, East High School; Vice-president, Miss Mary A. Patterson, Delaware, Ohio; Secretary-treasurer, Miss Margaret Uncles, North High School. The Columbus Latin Club has

one star on its service flag at present and expects to add another by fall. Mr. Charles B. Sayre, of North High School, is doing Y.M.C.A. work in France, having resigned his position the first of April. Professor Dwight N. Robinson, of the Ohio Wesleyan University, is in the draft and expects to be called to service at any time.

Wisconsin

The Latin League of Wisconsin Colleges.—The sixth annual contest of the Latin League of Wisconsin Colleges, which was held recently at Madison, was conducted by the Latin department of Northwestern University. Professor O. F. Long, chairman of the examining committee, announces that they were unanimous in their first choice, but that the second and third places were a two-to-one decision.

Mr. Paul Rodewald, of Ripon College, won the gold medal and the Louis G. Kirchner Memorial Prize of 225. Miss Mathilda Mathisen, of Ripon College, was second in rank and received the silver medal. Miss Anna Reed, of Milwaukee-Downer College, won the bronze medal, being third in rank.

First Honorable Mention was awarded to Miss Bessie Burgi, of Milwaukee-Downer College, and Second Honorable Mention to Miss Ruth Bradish, of Lawrence College. Ripon College, having the strongest team in the contest, captured the Elizabeth Priestly Trophy Cup.

Thus far six contests have been held under the auspices of the Latin League of Wisconsin Colleges with the result that Ripon College has won two of them, Lawrence two, and Milwaukee-Downer and Carroll one each.

Hobart College Library desires to obtain copies of Vol. I, No. 1, of both the *Classical Journal* and *Classical Philology* to complete its sets. The publishers' reserve stock of each is exhausted. Any reader who can supply either of these numbers will please communicate with Professor W. P. Woodman, 808 Main St., Geneva, New York.

General Comment

[Edited by Gilbert Campbell Scoggin, The University of Missouri.]

Professor C. N. Smiley's presidential address, delivered last spring before the Classical Association at its meeting in Omaha, has now appeared in the *Unpopular Review* for July-September. Professor Smiley has recently sailed for Italy, where he will be engaged in Y.M.C.A. work during the period of the war.

The *Johns Hopkins Alumni Magazine* for March contains a paper by Professor W. P. Mustard dealing with "Good Old Mantuan." After a brief notice of the chief incidents in the poet's life, the contents of his ten *Eclogues* are given in outline, together with some indication of the literary influence of Mantuan for more than two hundred years. In the course of time, however, this poet came to be neglected, and even his name was often confused with that of Virgil. Erasmus ranked Mantuan almost as high as he did Virgil, but after the appearance of Scaliger's *Poetics* the Christian poet fell more into the background. The vicissitudes of literary fortune are well exemplified in the case of this once highly esteemed poet. Professor Mustard calls attention to the fact that Mantuan is completely ignored both by the *Encyclopaedia Britannica* and by the *Century Cyclopaedia of Proper Names*. The fourth centenary of his death passed almost unnoticed in 1916. Before Professor Mustard edited the *Eclogues* in 1911, the latest edition seems to have appeared in 1720.

From time out of mind personal names have wielded a fascinating power over the human imagination. A highly important chapter in the study of folklore is the influence of the name. Some indication of this may be gathered by referring to Child's monumental *English and Scottish Popular Ballads*. Consult his Index under "Naming," and see specially i. 95 ff. Even when the original meaning of a name had been obscured the ancients were inclined to etymologize and play upon it. One of the earliest classical examples is the name Odysseus as explained in *Odyssey* τ 407-10. Juno, according to Varro, *De Lingua Latina*, v. 67, is so called "quod una cum Iove iuvat." Caesar, says Festus, as excerpted by Paulus, "a caesarie dictus est, quia scilicet cum caesarie natus est." Cf. Lindsay's edition, p. 50. "Priscianus est nomen derivatum a Prisco, sed melius a Praescio verbo, ut ipse dicit, quod fuit eruditus septem artibus liberalibus," says Guarino, quoted at the opening of the Aldine edition of Priscian, Venice, 1527. The fanciful etymologies of the Middle Ages are not infrequently satirized by the humanist Rabelais along with the rest of the pre-Renaissance instruction of youth. "Some

drink, some drink, some drink," exclaims the future hero immediately after his birth. "Que grand tu as et souple le gousier," roars the proud father, and henceforth Gargantua is the son's name. Even the dead are not respected by an irreverent punster:

Hic jacet Erasmus, qui quondam bonus erat mus:
Rodere qui solitus, roditur a vermibus.

When called to account for making the first syllable of *vermibus* short, this unknown wit replied that it was done to atone for making the first syllable of *bonus* long! Pott's great work, *Die Personennamen*, first appeared in 1853, and the Index of Names appended to the second edition consists of 156 pages, three columns to the page. Fick's *Griechische Personennamen*, first issued in 1874, sought to establish the fact that the names of the Greeks, as well as of those speaking the other branches of Indo-European language, were composed of two parts, either of which might be used in forming a hypocoristic. See Bursian, *Geschichte der classischen Philologie*, II, 999. Violence is often wreaked upon a proper name when it is brought over into another language, especially if the speakers of that language are little inclined to respect the rights of other tongues. English is very instructive in this respect. By the year 1600 many Welsh names had thrown off their foreign appearance. John Ap John becomes John Johnes or Jones; Ap Rhys becomes Prys, Pryse, Pryce, or Price. Folk etymology is always at work with curious results, as may be seen in such a name as Charterhouse (Chartreuse), a famous English public school. Like the English, the Greeks had the reputation of scorning foreign tongues. The distinction between Greek and barbarian was that of language. All peoples but Greeks were stammerers. There has recently been added to the "Vanderbilt Oriental Series" a very interesting volume on *Graeco-Persian Names* by Dr. Alvin H. M. Stonecipher. As the author points out, many things conspired to prevent an exact reproduction of Persian names in Greek, such as inaccuracy of the ear in detecting foreign sounds, inexactness of one alphabet for representing the sounds of another tongue, dialectic variation within the language itself, and our slight knowledge of the different Iranian dialects. These same difficulties beset the student of early Latin inscriptions. The curious forms of Greek names often found on Praenestine bronzes present a similar problem. The thing that strikes me most as I look through this book is that the Greek in very many cases is so little removed from the Persian form. I doubt that a collection of foreign names adopted in English, of like comprehensiveness, could make so good a showing. The Persian names have been arranged in Greek alphabetical order, and in most cases a very slight knowledge of Indo-Iranian will reveal the meaning of the name. To a Persian they must have been as clear as to us are the expletives in such names as Alexander the Great, Peter the Hermit, William the Conqueror, Charles the Bald, and the like. This of course does not imply that the meaning was apparent to a Greek any more than that the Latin-English forms convey their meanings to the

modern. But the classical student will find considerable interest in removing the mask and in viewing the original features of such familiar names as Ariæus, Ariaramnes, Artabazus, Artaxerxes (those beginning with *A* are the most numerous), Darius, Cambyses, Euphrates, Megaphernes, Gobryas, Parysatis, Tissaphernes. Some prehistoric event of importance may be involved in the name Cyrus. Its origin is supposed to be non-Iranian and its meaning not clear. The form Syennesis, mistaken by Xenophon for a proper name, I do not find noted in this collection.

Though Shakspeare asks us, "What's in a name?"
(As if cognomens were much the same),
There's really a very great scope in it.
A name?—if the party had a voice,
What mortal would be a Bugg by choice?
As a Hogg, a Grubb, or a Chubb rejoice?
Or any such nauseous blazon?
Not to mention many a vulgar name,
That would make a doorplate blush with shame
If doorplates were not so brazen!

When a scholar and teacher has decided henceforth to devote his time and energies to the machinery of college administration much interest is aroused in his announcement of the ideals that may be expected to influence him in the government of his institution. Professor William Allan Neilson, formerly of the English department of Harvard University, was installed last spring as president of Smith College, and his inaugural address is mainly devoted to the problem of the future of humanistic studies in America. Himself trained in the best traditions of a famous Scotch university, he should be able to speak from experience and with authority on educational ideals. He maintains that after the war great changes will be introduced in all departments of education, and he agrees with the framers of the recent British educational bill in believing that advance will be attained "by offering to every child the opportunity of enjoying that form of education most adapted to fashion its qualities to the highest use." Accordingly a democracy implies, not the same education for all, but various educations; and in a college like Smith much attention must be given to "selecting those students whose abilities entitle them to this particular opportunity." The presence of those who cannot gain profit will interfere with those who can. This requires a statement of the aims of an institution together with the method of upholding them. If I understand the address aright, it is spoken with reference to Smith College alone. Yet the problems discussed are common to all colleges that would uphold cultural studies.

Emphasis is laid upon the desirability of combining what shortsighted persons consider as antagonistic elements, the classical and the scientific.

Humanists will agree that we want neither pedantry nor pseudoscience but synthetic humanism. The humanizing power of pure science must be recognized, with its training in observation and accuracy. Yet a knowledge of the past is necessary for an intelligent interpretation of the present. Science will deal primarily with natural phenomena, humanistic studies with man's mental and moral development, which of necessity will be learned from books. President Neilson pays special attention to the failings of the humanists "because they have come nearer wrecking their own cause than the scientists." This brings us to that part of his address with which I find myself most at variance. Dean Stanley, a man remarkably liberal in mental attitude, was of the opinion that in general a more satisfactory advance is attained by emphasizing the good of a system than by enlarging upon its evils; and his own success in reconciling rival factions supports his claim. President Neilson asserts that "the foundation of the revolt against the classics is a widespread indignation at being cheated." Students after having spent much time in the study of Greek and Latin find that they can read neither with ease. Speaking for myself alone, I have never felt that the aim of classical study was primarily the ability to read Greek and Latin with ease. I believe it was Porson who said that he was never able to read Greek as readily as he did his newspaper. Yet I am ready to maintain that no person without some knowledge of its language can have accurate knowledge of any people. The student who has worked laboriously through a few books of Homer, two or three Greek plays, and original extracts from the Greek historians has gained insight into Greek character which cannot be gained by him who has read far and away more widely in translation alone. Wide reading in translation ought to supplement careful and exact reading of restricted portions of an author in the original, and I firmly believe that in our higher institutions literary courses in translation should be open to those alone who have at least a slight knowledge of the original tongue. Such courses may supplement, but they cannot replace, courses in language. The dominant characteristics of a people ever have been and always will be enshrined in its language. I never knew a person who had gained familiarity with French literature without some knowledge of the language. I have never seen anyone conversant with Italian literature and at the same time ignorant of the language. Japanese *hokku* I can read only in translation, and I know that I have not the faintest conception of the real beauty and power of Japanese poetry. Think of a knowledge of Shakspeare derived only through Schlegel and Tieck, or of Hauptmann gained through translation alone. The indissoluble union between language and thought must ever be kept in mind. When President Neilson maintains that the general student of literature should not be required to seek knowledge of the language but should be encouraged to enter through "other doors," we can only reply that, before passing through, a sincere student (and his interests alone should be uppermost in the mind of the educator) should be solemnly warned that he must be prepared to leave all hope behind.

It is true that linguistic study has often usurped the place that rightly belongs to literature, and the grammarian in all ages has been the object of ridicule. Yet as good Sir Roger de Coverley once remarked to certain disputants, "Much might be said on both sides." Dr. Syntax was a familiar figure to the jeering populace long before he set out on his "Tour in Search of the Picturesque." Interest in a play of Plautus should not be focused upon archaic forms and constructions; yet the "Mene, Mene, Tekel, Upharsin" will not be lightly brushed aside by the conscientious teacher. There lie before me as I write certain examination papers set long ago by Clough for his classes in English literature. Large space is devoted to the meaning of words, together with etymology and correct usage, and grammar holds a prominent place.

The dangerous fallacy in this matter, as I see it, lies far deeper. Neglect of language inevitably leads to neglect of literature. If, as President Neilson holds, a knowledge of Greek and Roman literature and civilization ought to occupy, with the possible exception of Hebrew literature, the first place in any cultural scheme, it behooves us to proceed carefully. There was a time when the study of Hebrew went hand in hand with that of Greek and Latin, and a knowledge of biblical literature was recognized as a part of a college education. Do not imagine for a moment, reader, that in those good old days the student read with ease all the Scriptures in the Hebrew. He spent much time, usually with much grumbling, over the dry-as-dust grammar and went slowly through chosen parts of the Hebrew Bible and the Greek Testament, thus being enabled to read with understanding the Scriptures in translation. But yielding to pressure from the students themselves, who disliked grammar, Hebrew ceased about the year 1800 to be generally required in our American colleges; and henceforth a knowledge of biblical literature has steadily declined. Today the large body of college students is ignorant of biblical history and will remain so until the coming of the Cocklicranes. Take warning, ye in whose hands are placed the destiny of classical studies in this country.

"It will need several academic generations before we can equip our schools and colleges with teachers who will make classical studies deserve the name of the humanities," says President Neilson. And such is the subtle effect of words that in the popular mind this serious charge will remain unqualified by the added statement that "the line of great teachers of these subjects has never died out." Good classical teachers are few in number compared with poor ones, but the same holds true for teachers of all subjects. If the most important prerequisite for a teacher be knowledge of his subject, and I do not hesitate to affirm that it is, then classical teachers stand second to none. This address, printed in *School and Society* for July 20, contains very good remarks on the value of outside interests for developing the student's personality, and it concludes with recognition of a proper sphere of action for faculty, graduates, and trustees.

Recent Books

Foreign books in this list may be obtained from Lemcke & Buechner, 30-32 West 27th St., New York City; G. E. Stechert & Co., 151-55 West 25th St., New York City; F. C. Stechert & Co., 29-35 West 3rd St., New York City.

- BROWNSON, CHARLETON L. *Xenophon, Hellenica, Books I-V*. With an English translation. (Loeb classical Library.) New York: Putnam. 18mo, pp. 14+493. \$1.80 net.
- DENNISON, WALTER. *A Gold Treasure of the Late Roman Period*. New York: Macmillan, 1918. 4to, pp. 175. \$2.50 net.
- LEFFINGWELL, GEORGIA W. *Social and Private Life at Rome in the Time of Plautus and Terence*. (Columbia University Studies in History, Economics, and Public Law.) New York: Longmans. Pp. 140. Paper, \$1.25 net.
- LUPOLD, H. S. *Introduction to Latin*. New York: D. C. Heath. 12mo, pp. xiii+107. \$0.52.
- MACGILTON, ALICE K. *A Study of Latin Hymns*. Boston: Badger. Pp. 116. \$1.25 net.
- MERRILL, W. A. *Notes on Lucretius*. (University of California Publications in Classical Philology, Vol. III, No. 5, pp. 265-316.) Berkeley, Cal.: University of California Press. Paper, \$0.50.
- MESSER, WILLIAM S. *The Dream in Homer and Greek Tragedy*. New York: Columbia University Press, 1918. 8vo, pp. 105.
- MOORE, C. H. *Pagan Ideas of Immortality during the Early Christian Centuries*. (Ingersoll Lecture, 1918.) Cambridge, Mass.: Harvard University Press. 12mo, pp. 64. \$0.85 net.
- OLDFATHER, W., and OTHERS. *Index Verborum quae in Senecae Fabulis necnon in Octavia Praetexta reperiuntur*. Part I. Urbana, Ill.: University of Illinois. Pp. 103. Paper, \$2.00.
- PALMER, HAROLD E. *The Scientific Study and Teaching of Languages*. Yonkers-on-Hudson, N.Y.: World Book Company, 1917. 8vo, pp. 328. \$3.00.
- PATON, W. R. *The Greek Anthology*. With an English translation. In 5 vols. Vols. IV and V. (Loeb Classical Library.) New York: Putnam. 18mo, pp. 422 and 400. \$1.80 net per volume.
- RAMSEY, G. G. *Juvenal and Persius*. With an English translation. (Loeb Classical Library.) New York: Putnam. 18mo, pp. 82+416. \$1.80 net.
- ROLFE, J. C., and DENNISON, W. *A Latin Reader*. For the second year, with notes, exercises for translation into Latin, grammatical appendix, and vocabularies. Boston: Allyn & Bacon. Pp. lii+169. \$1.50.
- ROYDS, T. F. *The Beasts, Birds, and Bees of Vergil*. A naturalist's handbook to the *Georgics*. 8vo, pp. 126. Oxford: Blackwell. 4s. 6d. net.
- . *Vergil and Isaiah*. A study of the *Pollio*, with translations, notes, and appendixes. New York: Longmans. Pp. xlii+122. \$1.75 net.